

American String Teacher

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AMERICAN STRING TEACHERS ASSOCIATION

January 1960

Volume X—No. 1

ASTA-MENC National Convention

March 18-21, 1960 Atlantic City, N. J.

Convention Hall; Hotel Headquarters: The Traymore

Convention Program*

Friday, March 18, 8:30 A.M.—First String Session

Presiding: MAURICE BARITAUD, Pres. N. Y. State Unit of ASTA, Prof. of Music
State University Teachers College of Education, Potsdam, N. Y.

Topic: *How to Improve the Playing of the Viola, Cello and String Bass Sections
of the School Orchestra.*

Speakers and Demonstrators:

Viola: DR. SAMUEL SPURBECK, State University College of Education,
Potsdam, N. Y.

Cello: HARRY LANTZ, Supervisor of Orchestras, Public Schools, Hous-
ton, Texas.

Bass: ALLEN WARNER, Asst. Prof. of Music, Douglas College, Rut-
gers—The State University, New Brunswick, N. J.

Saturday, March 19, 8:30 A.M.—Second String Session

Presiding: MAURICE M. GREENE, President Connecticut State Unit of ASTA, West
Hartford Public Schools, Conn.

Musical program arranged by: BLANCHE SCHWARTZ LEVY, President,
New York Guild of Violin, Viola and Cello Teachers.

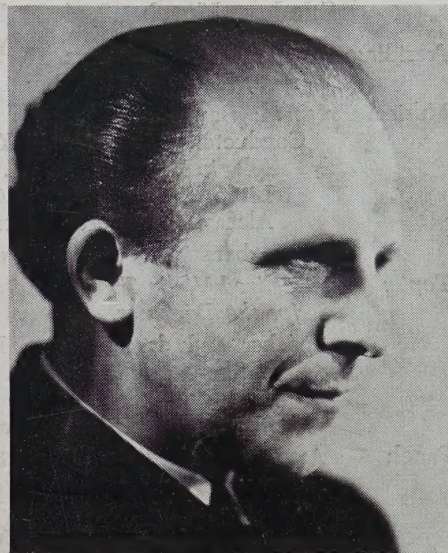
LOUIS ROWEN, Cellist** MRS. RUTH HALLE ROWEN, accompanist
Concerto in Re per Violoncello e Pianoforte.....*Leonardo Leo*
Andantino grazioso
Larghetto con poco moto
Allegro con bravura

**LOUIS ROWEN is a ten year old cellist and a student of Luigi Silva at the
Juilliard School of Music.

Topic: *Japan's Phenomenal Young Violinists*

Speakers: KENJI MOCHIZUKI, Consulate General of Japan in New York.
JOHN KENDALL, Director, Conservatory of Music, Muskingum College,
New Concord, Ohio.

Persinger to Be Honored
by ASTA



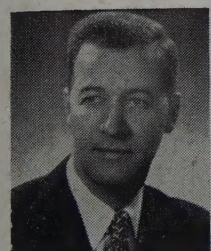
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Recent String Publications

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Doty

*Chairman of the Convention String Program Committee is Gerald H. Doty, President,
ASTA. Montana State University, Missoula, Montana.

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Sunday, March 20, 1:30 P.M.—Third String Session

Presiding: BLANCHE SCHWARTZ LEVY, President, Violin, Viola and Cello Teachers Guild, Inc. of New York.

Musical Program:

Rococo Variations on a Theme, Op. 35.....*Tschaikowsky*
 DANIEL DOMB, Cello, URIEL DOMB, Piano
 Passacaglia for Violin and Violoncello.....*Handel-Halvorsen*

Topic: *The Mysterious Differences between Old and New Violins*—lecture illustrated with original examples of world famous Stradivari, Guarneri and other rare violins, violas and cellos.

Speaker: REMBERT WURLITZER, 120 W. 42nd St., New York City, assisted by FERNANDO F. SACCONI master violin maker and HARRY A. DUFFY violin connoisseur, of the Wurlitzer firm.

Sunday, March 20, 4:30 P.M.—Fourth String Session

Presiding: WALTER E. STEINHAUS, President, Georgia State Unit of ASTA, Chairman, Department of Music Education, Wesleyan College, Macon, Ga.

Musical Program: Bay Shore High School String Orchestra, HOWARD LEE KOCH, Conductor, Bay Shore, N. Y.

Adagio*Corelli-DeFilippi*
 Little Piece for String Orchestra*Barbara Benary**
 Alexander Severus Overture.....*Handel-Collins*

*Barbara is a 7th grade student at Bay Shore High.

Topic: *Visualized Violin Technic: Pitch-Touch Development and Guided Reading for the Beginner.*

Speaker and demonstrator: HOWARD LEE KOCH, Instructor of Strings, Bay Shore Public Schools. Demonstration group from the Bay Shore Elementary Schools; Accompanist: RUTH CHRISTIANSEN PANZER, String Instructor, Bay Shore Elementary Schools.

Panel: ANTHONY J. MESSINA, District Director of Music, Wantagh Schools, N. Y.
 NATHAN GOTTSCHALK, Dean of Faculty and Asst. to the President, Hart College of Music, Hartford, Conn.
 ANGELO LAMARIANA, State University Teachers College, Plattsburg, N. Y.

Monday, March 21, 11:00 A.M.—Fifth String Session

Presiding: OTTO H. HELBIG, President, New Jersey Unit, Trenton State College, Trenton, N. J.

Musical Program: The Princeton High School Orchestra, LOUIS R. RICHARDS, Conductor.

Water Music Suite*Handel-Harty*
 Allegro, Allegro Deciso
 Symphony in D Major*Sammartini*
 Maestoso, Allegro, Andante
 Variations on a Theme*Whitney*
 Hopak from the "Fair at Sorochinsk".....*Moussorgsky*

Topic: *Orchestral Rehearsal Techniques*

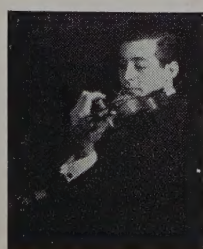
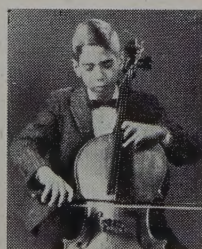
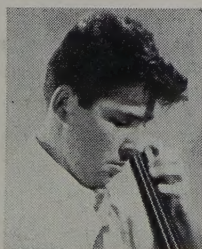
Clinician and Speaker: MARVIN RABIN, Associate Professor of Music, Boston University, and Conductor of Greater Boston Youth Orchestra.

Demonstration Group: The Princeton High School Orchestra, LOUIS R. RICHARDS, Conductor.

Discussion Panel: ROBERT RIMER, Supervisor of Instrumental Music, Public Schools, Cleveland, Ohio.

HARRY A. ALSHIN, Public Schools, Scarsdale, N. Y., Director: Young People's Program, Aspen, Colorado.

ROBERT KLOTMAN, Director of Music Education, Akron Public Schools, Akron, Ohio.



From left to right, Daniel Domb, Louis Rowen, Charles Victor Haupt

Convention Sidelines

Probably the most eagerly awaited Convention session is the one dealing with the Japanese violin teacher Suzuki, whose work has been written up in many of our musical periodicals as well as by TIME. John Kendall, who visited Mr. Suzuki's classes under the sponsorship of the Presser and Bok foundations, will give us first hand information on this interesting topic.

* * *

We are indebted to Blanche Schwartz Levy, President of the New York Violin, Viola and Cello Teachers Guild for providing musical programs by some of the most talented young artist performers from the East, Charles Haupt, Violinist, Louis Rowen and Daniel Domb, cellists.

* * *

Want to try a Strad? You may do just that while in Atlantic City. Rembert Wurlitzer of the well known Wurlitzer firm is gracious enough to bring to the convention some of the world famous violins, violas and cellos by Stradivari, Guarneri and other famous makers. If you would like to see and even try some of these fabulous instruments see Mr. Wurlitzer and his two staff members, Mr. Sacconi, master violin maker and Mr. Duffy, violin expert. You may call on Mr. Wurlitzer and his staff on the third string session or in their suite. This may be the first opportunity for many teachers to try a STRAD.

* * *

Mr. Koch, clinician of the fourth string session is well known to many as author of the text: "Fiddle Finger Forms" and "Folk Tunes in Fiddle Finger Forms." These books comprise an approach to elementary violin study called "Visualized Violin Technic" based on the finger pattern system. Mr. Koch's books are published by Boston Music Co.

It is unusual to feature a student composition on national conventions. Barbara Benary, 7th grade student at Bay Shore H. S. will have the unusual privilege of being "performed" on an important gathering at such tender age.

* * *

Those interested in School Orchestra problems and techniques will want to stay to hear the fifth session featuring Marvin Rabin and the Princeton High School orchestra. Marvin attained national recognition for his work with the Central Kentucky Youth Orchestra. For the second year he is with Boston University where exciting developments are in the brewing stage in the fields of strings and orchestra. Those making history for strings in the Boston community are: Marvin Rabin, George Bornoff and Max Kaplan, not to mention the many fine professional string players and artist teachers.

In the Spotlight . . .

LOUIS PERSINGER

Born in Rochester, Illinois. Early studies on the piano and violin in Oklahoma and Colorado. (Piano first, at the age of six. First violin lesson was in Victor, Colorado, in the Cripple Creek gold mining district. The teacher accepted payment for ten lessons, in advance, and disappeared after the first one, leaving L. P. waddling around on open strings. No doubt another reflection on his talent!) (Ed. note: Here L. P. is pulling his own legs.)

At the age of twelve he was enabled to go to Europe for further serious study. Graduated at sixteen from the old Royal Conservatory in Leipzig, where some of his teachers had been Hans Becker (violin), Arthur Nikisch (conducting), Friedrich Herrmann, Julius Klengel (chamber music), Beving (piano). Following some concertizing in the United States he returned to Europe, to study with Eugene Ysaye in Belgium. Also coached two summers with Jacques Thibaud, in France.

Extensive concert tours in Europe and the United States, beginning in 1912. He has appeared as soloist with many leading orchestras in the United States and abroad and has played in many important chamber music organizations, including the Chamber Music Society of San Francisco and the Persinger Quartet. (Of which he was the head for twelve years.)

Has taught at the Peabody Conservatory, Baltimore; the Cleveland Institute of Music; Los Angeles Conservatory; the University of Colorado; Music Academy of the West, Santa Barbara; Colorado College, Colorado Springs, and others.

Acted as concertmaster of the Berlin Philharmonic; the San Francisco symphony, etc.

Has appeared as conductor in Berlin, Brussels, New York, San Francisco and other cities and has made numerous recordings with some of his well-known pupils for RCA Victor, Vox and Stradivari. Many published arrangements and transcriptions.

In 1930 succeeded Leopold Auer at the Juilliard school, New York, which position he holds at this time, in addition to being a member of the chamber music faculty. Among those of his former and present pupils are some of the most celebrated violinists of our day.

Persinger to Be Honored by ASTA

A citation for his valuable and long service to music and to the art of violin playing will be awarded to the ever young violinist and master teacher, Louis Persinger. The citation will be presented to Mr. Persinger during the Atlantic City National Convention of ASTA and MENC.

For those who know Mr. Persinger it is unnecessary to elucidate on his warm personality and excellent sense of humor. Those who did not have the good fortune of meeting him personally will enjoy reading the copy of a letter written to Frank W. Hill, accepting the invitation to Atlantic City. The letter, unabridged follows:

"Dear Frank:

O.K., I'll be very flattered and glad to come to Atlantic City on March 19th. Just why you should want to cite *me* as an example of what to avoid in music I don't exactly know, but I'll parade along the boardwalk ahead of time with stickers plastered all over me, accompanied by Miss America of 1832 and possibly Mrs. America of '71. Along with a few hotel porters with my name in big red letters. Did you speak of modesty?—

Wow! After all, though, for quite awhile now I have just been acting like a eunuch or a music critic, although they can't altogether do it themselves they can tell you *how!* Let me know, won't you, whether that little talk will take place *after* I am crowned or before. It'll make a difference in my walking time from New York.

"Did you ask me what I am doing? Well, taking care of some fifty chamber music players at the school, as well as the private pupils there and the others here at the house *and* doing a few concerts—well, it *does* keep a fellow busy. The next concert is a program at the Juilliard, when the list will consist of Vivaldi, Robert Starer, Ruben Varga, Ralph Hollander (a sonata for violin alone), Scarlatescu, Grazyna Bacewicz (suite for two violins) and, as the piece of resistance, the Franck sonata. A few more, then on January 27th, an all-Mozart program, with Leon Hambro. So I have to keep the fingers wiggling.

"Next summer Joan and I expect to make a trip to South America, as I have been invited to hold a so-called master class there, conducting the orchestra, playing classes, private lessons, talks on various works of the repertoire,

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chamber music coaching, etc. It ought to be fun. My first trip down to that part of the world and it will be at the University of Bahia, in Salvador, supposed to be about the most colorful and interesting city in Brazil. (Yes, Joan *is* my wife. A mere sprig of twenty-two. With her and the three youngsters—the oldest is two years and ten months—the huge white Persian cat and the love birds and the hamsters we have a pretty vivacious household!)

"Last summer they voted me in as president of the New York State Chess Association, so I have a little *more* work added to what I did before. That chess set from Oistrakh finally came; a beautiful one, with beautiful handcarved pieces. It was brought over by one of the New York Philharmonic 'boys.' The poor fellow had to lug it all over Europe. Just had another fine one sent to me, too, from a violinist at the Helsinki conservatory. I have sets now from about twenty-five countries, quite a flock of them.—I am still quite nostalgic about that short stay at Interlochen and hope that I can make it again sometime, before I shrivel up completely. Music calls me to the living room now, so I'll say 'thanks' again and will hope to hear again from you before too long. In haste,

Ever yours,
LOUIS PERSINGER"

AMERICAN STRING TEACHER

Official publication of the
American String Teachers Association

A Non-Profit Educational Organization, Founded 1946

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PRESIDENT'S LETTER

This issue contains the program for the first convention of ASTA to be held jointly with the Music Educators National Conference. It may be worth noting that in 1946, fourteen years ago, ASTA had its inception in a meeting of string teachers during a MENC convention in Cleveland. During the intervening years we have always met with the Music Teachers National Association.

Our meeting this year has, to a great extent, been planned to meet the desires of our members from the public schools, but without forgetting the college and studio teacher whose interest is in the higher levels of string playing. It is the earnest hope of your officers that this convention will bring us into closer accord with the great numbers of public school string teachers who have never before attended an ASTA convention.

We have planned a program which should have great interest for teachers and players at all levels, though the emphasis on the early years of study is more noticeable than in past convention programs. We have used, to a great extent, the talent available in the eastern states.

Many members have contributed ideas for the convention this year. Not all have been used, but they have been considered in every case. The final shape of the program has been influenced by the large number of suggestions from members all over the country. I should like to renew my plea for all members to consider themselves as part of a large team dedicated to the task of making ASTA more useful in promoting the teaching and playing of strings.

Our program needs the active participation of the entire membership. ASTA has services which are available in exchange for membership dues, but ASTA would quickly die if our membership thought of it as merely the publisher of a magazine to which they "subscribed."

Those members who receive the most from ASTA are the ones who are working actively to promote ASTA objectives. We have a core of dedicated members who write, edit, keep records, promote membership, and seek ways in which they can give of their time and energy to make string teaching grow. Every small contribution can help. Ask yourself today, "What can I do to make ASTA more effective?"

See you at the Convention?

GERALD H. DOTY

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Contributions for the Spring issue of this magazine should be sent to the Editor before March 15, 1960

ASTA Orchestra Department

Ralph Matesky, Associate Editor

Thoughts Relating to the Orchestra Rehearsal

by RALPH MATESKY

A few weeks ago I was asked to give a teachers' institute on rehearsal techniques for elementary school orchestras. This culminated in some soul-searching analysis and resulted in what is tantamount to a personal inventory of techniques and methods used in working with orchestral groups at all levels: elementary, junior-senior high school, and symphony. The ideas presented here are offered as personal observations and experience in the hope that the reader may find something to help in his own situation.

Since manuals on conducting are replete with rules for beating this or that meter, right and left hand technique, knowledge and understanding of all the

Please send correspondence and contributions concerning this column to:

Dr. Ralph Matesky
Compton City Schools
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Compton 3, Calif.

instruments of the orchestra, and general coverage of the objective aspects of baton technique, this article will avoid as much as possible repetition of such ideas. However, we humans are prone to be blind to the *very obvious*, that which "anybody and everybody knows," and it is in this area where most dangers lie. We shall try to discuss these frequently overlooked, taken-for-granted things which so often are at the root of much difficulty in attaining the success we all seek in orchestral rehearsal and performance. The importance of pointing up the obvious or, in some cases, very subtle aspects of orchestra rehearsal techniques may be graphically illustrated in the story of the Los Angeles police lieutenant in charge of traffic safety who told this writer some years ago that many accidents happen on streets well-lit, wide and, to all apparent intents and purposes, accident-free. Contrariwise, streets filled with hazards: heavy truck traffic, criss-crossed with railroad tracks, irregular intersections of side streets, and many other like "dangers" are comparatively free of accidents. His explanation was simply that on the first street drivers and pedestrians took safety for granted with the disastrous results of high mortality and accident rate; whereas, the constant dangers of the second street kept drivers and pedestrians on the alert at all times. The reader is left to draw his own parallels.

ERRATA . . .

In our last issue (Vol. IX, No. 3) the last two examples on page 6 should be reversed.

Now, what are some of the elements often overlooked?

The Attitude of the Conductor should be as devoted, serious, and professional toward the youngest and most inexperienced players as it would be with the New York Philharmonic. It is this writer's conviction that the younger the educational level, the greater the responsibility of the teacher-conductor. Further, the more technically and musically proficient the group being rehearsed, the easier the task for the conductor. It is much simpler to spot a single wrong note in an otherwise perfect chord of beautiful quality than to determine which and how many of your elementary school fiddle players are off pitch and which way. Great conscious effort should be made to attain a balance between discipline and humor, pressure and relaxation, high musical standards and the abilities of those with whom the conductor is working.

The Attitude of the Orchestra should reflect that of the conductor: Young musicians should bring along with their natural enthusiasm a spirit of concentration, teamwork, and consistent effort. It is desirable that this be coupled with as much outside individual practice as is possible or attainable at the varying levels and under the different conditions these engender. Children in elementary orchestras (which meet usually once or twice weekly) should be encouraged to practice at least 30 minutes daily at home. Likewise, students in junior or senior high school groups cannot expect to overcome the musical and technical difficulties of many works at their levels within the allotted school rehearsal time. They should be encouraged, and in some cases, required to apply themselves to the solution of these problems at home and should, accordingly, be rewarded by improved seating or grading. This writer knows of too many secondary school orchestras where the instructor makes no effort to require or encourage outside practice either through "challenges" or practice cards or other means and where, day after day, month after month, instruments are left at school by students who, otherwise, might have made more effort to improve themselves and their orchestras. It is true that in many schools we are faced with the challenge of the pressure on science, mathematics and the "solids" with their extra demands on the students' time. But one has only to talk to those teacher-con-

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ductors who have developed first rate orchestras to find that, although the problem is more difficult these days, nothing succeeds like success and that students in large numbers will want to join and work hard for a school orchestra that is first class. Further, principals and administrators, by and large, will support such an organization to the limit.

The orchestra should be set up with ample space for all players: One of the most frequently encountered causes for much rehearsal trouble and waste of time is the actual physical set-up. Leave enough room between chairs, stands, and players. It is almost axiomatic that the younger the player, the more room he needs. Further, much verbal teaching, momentary suggestion, and actual phys-

(Continued on next page)

Orchestra Department

(Continued from page 5)

ical correction can be made by the director who is free to circulate among his players *while they are playing*. The instructor's admonition or encouragement to the player at the moment of error or achievement during the rehearsal, and at the precise musical spot involved, can do more to make a musical or educational point than all the lecturing before or after a rehearsal. Moving a young player's second finger to "F natural" when he's playing "F sharp," straightening a teen-ager's back when he's slumping over the cello, raising the careless string bass player's left elbow off the neck of his instrument during his playing will mean more than a thousand verbal corrections. The room, music, and all paraphernalia should be ready before the players arrive—even if the director has to do it himself. The use of reliable students as monitors or section leaders facilitates the mechanical aspects of rehearsal. If the instructor is pressed for time, it would seem wiser to work out routines for taking care of the organizational problems and leave more time for the musical . . . especially the tuning of the orchestra. The psychological effect of an orderly, organized rehearsal room invites similar responses from young musicians. As a conductor, I find it easier to think when the orchestra is set up in an orderly manner. Overcrowding and ill-defined sections confuse my musical and pedagogical thinking and impair my conducting efficiency.

The orchestra should be tuned carefully and accurately: Every director should have a routine, consistent manner in which proper tuning is achieved—before and during a rehearsal or performance. At the elementary level most children cannot tune their own instruments. It is, therefore, the responsibility of the conductor, his assistants—and this may include the most capable of his orchestra players on occasion—to check *individually* all instruments in the orchestra. Proceed from strings through woodwinds, then brass. All except the trombones may be tuned to concert "A" with no undue problems. This writer likes to tune trombones to "B \flat " since there is no absolute place to set the slide for "A." Although he has been advised by erudite and accomplished trombonists that tuning to B \flat is not completely accurate due to the acoustical and mechanical problems inherent in building the trombone, it is this writer's experience that more accurate tuning results from measuring B \flat than A. For this reason, trombones are tuned last. At elementary levels and in most junior high orchestras, sounding the "A" and having everyone attempt to tune at once may *look* fine—but it generally produces results that can be described only as

"unholy." The practice of having the strings sound their individual strings, viz., E, A, D, G, (etc.) will produce a better semblance of these pitches en masse at junior or senior high levels, but it is still inaccurate and rather deceptive way of tuning. The only truly accurate method is to get a good "A," then tune the string instruments (with the exception of course, of string basses) in fifths. A suggested procedure is: (1) all instruments tune to "A"; (2) all instruments tune their "D" strings; (3) all but basses tune A-D in fifths; (4) all tune their "G" strings; (5) all but basses tune D-G in fifths; (6) violas and cellos tune their "C" strings; (7) violas and cellos tune G-C in fifths; (8) violins and basses tune their "E" strings; (9) violins alone tune their E-A in fifths; (10) basses check each individual string alone; (11) all instruments (except basses) check tuning in fifths.

WAYNE J. ANDERSON

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Many educators recommend tuning the string basses in harmonics. This may be excellent for very advanced players at senior high schools (some junior high) school level. This writer's experience has shown that, in actual practice, it takes great skill to execute tuning in harmonics accurately. Further, bass strings being expensive, they are not apt to be replaced too often, thereby causing them to be so "false" that tuning in harmonics produces a less accurate result on such strings than sounding the fundamental tone in tune. Obviously it is more difficult to hear the lower pitches, and this is one good reason for playing the harmonics, but what better way to train the bass player's ear than to demand the most accurate tuning from him on his open strings? After all, most of his playing will be in the first to third positions, and these are his lowest notes. (Note: undoubtedly, there will be contrary opinion to the above, and such opinion will be reprinted for the benefit of all readers. Please send in your "differences.")

Tuning in fifths should be "fait accompli" at senior high school level and progressively less prevalent at the lower levels. Unfortunately, this is not always done. Don't be overly concerned, therefore, about the time spent in tuning so



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long as it is kept in proportion to the rehearsal time at your disposal. The more frequently instruments are tuned accurately, the more readily they will hold their pitch, be amendable to re-tunings, and the entire tuning procedure simplified and speeded-up.

The point cannot be overstressed that it is foolhardy, shortsighted, and unmusical to attempt to play anything with an untuned or carelessly tuned orchestra. It makes no sense to expect students to produce good intonation on instruments out of tune. Further, this ongoing, careless approach develops ears that soon GET USED TO FAULTY INTONATION with the result that the habit of "sour playing" becomes ingrained. In fact, the teacher himself little by little gets inured to hearing and ACCEPTING the tired, "comme-çi-comme-ça" sound of an orchestra (or band) out of tune. Before long this becomes the NORM. If the reader thinks this an exaggeration, just listen really carefully to the orchestras and bands he hears at the next festivals—or, better yet, make a tape recording of his own group and play it for the members!

During the rehearsal players should be encouraged to re-check their instruments at given intervals—perhaps

(Continued on page 8)

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Cello Teaching by Violinists

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Cook

Traugott Rohner, editor of the *Instrumentalist*, has written: "Some of the worst cellists are developed by violinists who think they know, but don't. Some horrible cellists I have judged at contests turned

out to be pupils of violinists." A conservatory cello major supports Mr. Rohner's statement: "A violinist in public school music should be very careful in teaching cello. I was started on the cello by a violinist, and it took me two years years to undo what she had taught me."

Deplorable as this may be, the fact remains that in many school situations, if beginning cellists are not started by a violinist, they will not be started at all. What, then, are some of the basic playing differences between the two instruments which the violinist should know?

The weight of the cello rests on the floor, not on the player, adding resonance to the tone and making possible much more natural and normal use of the arms and hands that the contorted

violin posture permits. The cello makes a "three point landing" against the player—at the chest and the inner part of the knees—certainly a more favorable *locus operandi* than that provided by the violinist's method of holding his instrument between collarbone, neck, and jawbone.

Skipping the jokes about the cello's gender, we may note that the greater ease of holding this instrument is countered by the demand of its longer, thicker strings (especially the lower ones) for more strength and powerful action as well as flexibility and agility in fingers, hands, and arms. Development of larger "two-way stretch" in the left hand and early introduction of shifting are also called for in cello study, since the instrument is tuned in fifths as is the violin, but its strings are very much longer than violin strings.

The fingers are usually at about right angles to the strings (left hand) and to the bowstick (right hand). The little finger comes *over* the bowstick instead of resting on top, violin fashion. The right thumb is used for pizzicato of chords and single tones at times. The fingers are often spaced farther apart than on the violin bow and the first finger has a big job to do in producing rich cello tone. The first finger balances the other three in cello bowing. It is

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often kept more separated from the others than is customary on the violin bow.

The left thumb is held *under* the neck and second finger, not at the side of the neck as is common on the violin. There is a larger open space between the palm of the hand and the neck of the instrument. The thumb is more free, may be removed from the neck at times during vibrato, and is also used as a stopping finger. The thumb register of the cello uses a technique entirely different from that of the violin's high register, with the thumb stopping two strings like a "movable nut."

Although the violin-type slant of fingers to string is used some on cello, the "squared" shape with fingers at about right angles to strings should be stressed. Using violin "shape" for the left hand on the cello simply will not work in most cases. More percussive finger action is used on cello than is usual on violin.

(Continued on page 9)

Orchestra Department

(Continued from page 6)

twice during the usual school period. At elementary or beginning levels, the child whose instrument is out of tune should raise his hand (or bow), and the director or his assistant can quickly retune the faulty instrument.

Since good intonation is so closely related to good quality of tone, the wide ramifications of accurate orchestral tuning cannot be overestimated. Further, the sound musical and educational practices inculcated in your young musicians through developing such careful listening habits will pay off in many musical dividends. Good intonation is not something merely to talk about; it has to be striven for constantly and intelligently.

The rehearsal should be well organized and planned: This doesn't imply rigidity or a cut-and-dried approach. On the contrary, each work rehearsal will impose its own demands on rehearsal techniques. The director should avoid the hit-or-miss, "inspirational" type of workout which measures not from whence you came, whither you are going, or how you expect to get there. All of us are familiar with the advice to "read through" the composition the first time and then "work it out." Too many conductors of school orchestras don't take the time, or allow the time, to "work it out." Over and over again, the unwary music instructor falls into the pleasant pastime of "sight reading" with the result that the orchestra never truly gains mastery over a respectable number of worthy compositions. Great effort should be made on the part of non-string-playing conductors to delve deeply into string problems—bowings, fingerings, and the like. If such music instructors feel at a loss, they may call on the help of their most advanced string players. Not only is this a chance for them (instructors) to learn something, but it also provides genuine opportunities for leadership on the part of gifted students, who might otherwise become bored not only with the particular piece, but with the orchestra. Further, it encourages students to take problems of this nature to their private teachers, thus bringing those competent members of the community into a more direct and meaningful relationship with the school music instructor. Let those of us who are string-playing directors dig into the problems with our students and come up with fingerings and bowings that work. Unfortunately, it occurs with almost fatal regularity that many string parts in the school orchestra repertory present more fingering and bowing problems than they purportedly solve.

The rehearsal time should be divided equitably: Nothing is more fatal to a successful rehearsal than spending the

bulk of a period on a passage for one or two instruments while the rest of the orchestra sits around and "gets into trouble." The conductor should try to show the relationship of the problem passage to the other orchestral instruments and to the entire musical fabric.

Balance the proportion of section to full orchestra rehearsals: There is a tendency in some secondary schools to divide the instrumental groups into the (1) "orchestra," by which is meant the string players, and, (2) the band, composed of the rest of the players (wind and percussion). These groups then meet separately in a sort of sectional rehearsal, except that these are permanently scheduled classes. The strings may work on true orchestral literature, technical problems, and the like, but the band frequently spends most of its time on band literature. For programs the "orchestra" (strings) and some of the better wind and percussion players are put together for a few rehearsals (generally before school) and then are ex-

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pected to perform. Certain obvious advantages accrue to such a plan, but there are serious, subtle drawbacks as well. Before adopting such a plan, the director should think carefully about his orchestral "team" and the problems of balance, sonority, musical significance of the entire composition to be solved. It is certainly much more difficult to attain true orchestral homogeneity with such technique and, some times, this is unattainable. Like a football team, the backfield doesn't practice its plays apart from the line until game time. True, certain special maneuvers may be improved and smoothed out in themselves, but the team will not function at its best as a *team* unless it practices as such. This is no less true of an orchestra. This is not to decry the great value of sectional rehearsals, nor their necessity in cleaning up technical problems peculiar to each section, nor, importantly, the greatly increased personal attention the conductor is able to give each member of a section. The plea is rather for a balanced approach to rehearsal divisions with the emphasis on full orchestra rehearsal. Where ideal proportion is not attainable due to scheduling problems, it would appear more satisfying musically and educationally to lean toward full orchestra rehearsals.

The conductor must know the score(s) thoroughly: This is one of the obvious requirements of good rehearsing, but all

of us need reminding of the point. If circumstances made it necessary, how many conductors could direct the works played by the orchestra from memory? Of course, this takes much more time and effort and not all compositions require or deserve such consideration. But the serious and worthy ones justify this extra output and, in return, will reward students and teacher alike in better performances musically and technically.

Rehearsal procedures should be varied: Ordinarily, one starts at the beginning of a piece and works through it in sections. Usually most of us employ this procedure. Sometimes, however, starting in the middle and working toward the end of the piece, then working from the beginning to the middle is another way to insure better coverage of the entire composition. All too frequently time conspires to short-change the latter part of lengthy works so that they never get their proportionate consideration. Still another and very interesting method is to start at the end and work backward, taking a short section at a time. When this has been done, the composition should then be played straight through. Commonly given advice is, "Start the rehearsal with a lively march or piece and warm up the orchestra (or band)." Frequently it's much better to start with a very slow piece or sustained section of any work being rehearsed. This writer finds it rewarding to commence rehearsals by selecting particularly difficult passages—usually scale or arpeggiated passages, difficult intervals or harmonies—and by doing them very slowly a few times, first with the particular sections of the orchestra involved and then with the full orchestra. Where passages involve harmonic or intonation problems, it is helpful to slow down the orchestra and take each note or chord "ad lib," that is, at the conductor's beat-for-each-note without regard to the notated rhythm. Much "dirt" can be cleaned out of the orchestra this way while the value of following a free beat by the conductor has its own merit. We've all been advised to end the rehearsal on a positive, happy note—"Send your orchestra out with a feeling of accomplishment"—and this is generally good. But there are deep values in occasionally concluding the rehearsal with a knotty problem—on an "unhappy" note, if you will—and having students leave much concerned with its solution and their part in working it out. All of the above suggestions have their own merits. The point is that the director have a definite idea which he is using and why.

Conducting should make clear to the orchestra what is wanted: Conducting, like any language or communicative art,

(Continued on page 10)



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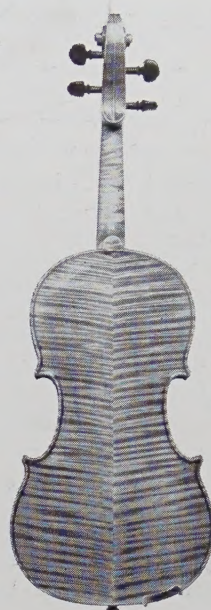
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Cello Teaching by Violinists

(Continued from page 7)

The hand span for cello normally covers a third. The minor third with small hand position—a half step between neighbor fingers—is not too much of a strain for most hands. But the major third—large or stretch position—begins to approximate tenths on the violin. Certainly the fingers must be trained to stretch apart more on the cello. Playing a whole step between first and second fingers calls for practice of two approaches to the extension: (1) back with the first finger alone (2) forward with thumb and all fingers but the first. Stretches may be practiced first in the 4th position, then brought down to the 1st. The 4th position is an important one on cello, corresponding somewhat in general usefulness to the 3rd position on violin.

Cello vibrato is perhaps easier to initiate, since the left hand has no part to play in supporting the instrument. Cello vibrato uses more *forearm* motion than violin vibrato does. Use of the shifting motion of the forearm with a finger sliding on the string, then anchoring the finger while the forearm continues its motion is probably the most common approach to teaching cello vibrato.

Pennsylvania ASTA Unit Formed

The ASTA Unit in Pennsylvania is now a formally organized association with an approved Constitution, By-Laws, and elected officers.

The name of the new group is "The Pennsylvania String Teachers Association, an affiliate of The American String Teachers Association, Inc."

The officers are as follows:

JAROSLAV P. HOLESOVSKY, President, 856 Bartlett St., Phila. 15, Pa.
JAMES SHAW, JR., Vice-President, 8012 Lenola St., Phila. 36, Pa.
JOANNE YOUNG, Secretary-Treasurer, 415 Locust St., Columbia, Pa.

In summary, most of the errors are due to violinists' trying to teach the cello as though it were a large violin—in every way except holding it under the chin! The single suggestion which will do most to correct the faults is to place the fingers at about a 90 degree angle to the strings and to the bow-stick. This correction alone will go far toward silencing criticisms such as those quoted at the beginning of this article.

Prof. Clifford A. Cook is on the faculty of Oberlin Conservatory of Music and is author of the highly successful textbook: *String Teaching and Related Topics*.

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Signed ROLF PERSINGER, violist of the Chicago Symphony.

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Girl Violinist On Bell Telephone Hour

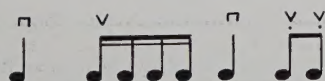
Penny Ambrose, the brilliant 13-year-old violinist of Hartford, Conn., made her television debut on the Christmas program of the Bell Telephone Hour which was colorcast over NBC-TV Friday evening, December 18. She played Schubert's "Ave Maria," accompanied by Donald Voorhees and the Bell Telephone Orchestra, and is the third young violinist to be given an air debut by the Bell Telephone Hour. Michael Rabin made his first radio appearance on the program at 14 and Marilyn Dubow was the same age as Penny when she first played on the series.

We are inclined to think that ASTA President Doty's letter to the "Telephone Hour," requesting more frequent programming of string talents may have been instrumental in the arrangement of this program.

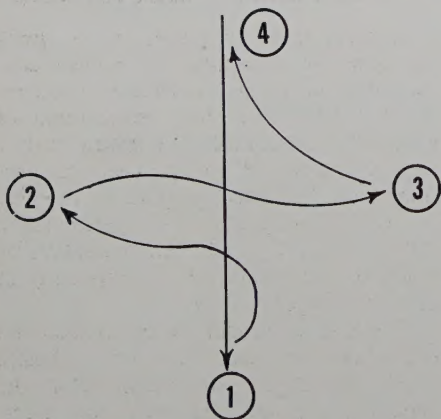
Orchestra Department

(Continued from page 8)

must be gauged to those it intends to reach. Whether it is practiced by Bruno Walter or Miss Jones in the 5th grade, conducting is the technique by which the music director makes known his desires to the group being directed and gets it to fulfill them. Of course it is important to have the first beat downward and the other beats in their proper places; however, with school orchestras the baton may be properly placed, but the orchestra may be in never-never land. Sometimes this is due to an aversion or inhibition on the part of the conductor to use a beat other than the "time-beat," i.e., placement of the baton for first, second, etc., beats. So often, young string players are faced with bowing difficulties, rhythmic hurdles, or combinations of these problems, while the conductor is confronted with conventional beating requirements at the same moment. The two physical or musical directions frequently are at odds, and the conductor must make a choice. This writer has found that choosing the "bowing beat" or "bowing motion" momentarily (even though it may be diametrically opposed to the "rule" of where that particular baton stroke should be) will invariably assist young players over the hurdle at hand. For example, in 4/4 time if the rhythmic and bowing problem should be:



and the conducting beat normally goes:



I would feel free merely to indicate DOWN, UP, DOWN, UP possible with both hands to assist the players through the passage.

Another frequently encountered problem is getting string players to attack double stops or chords together, especially if the down-bow comes successfully on beats where the director's beat might not be down, but up. Good taste and the particular problem will dictate



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the desirable technique, but the conductor could use several down beats to achieve the musical result more effectively. Purists may argue with the advisability of such devices departing from the strictly conductorial baton technique, but one has only to watch or perform with the great contemporary conductors to prove the validity of "freedom of choice." Obviously, it is not advisable to use these methods indiscriminately—and this should be stressed—but, considering that the difficulties in conducting school orchestras far outweigh those of more professional groups, those techniques used to communicate and obtain sound musical results would appear fair and justifiable. (On this point, which may stir up controversy, your editor invites contrary opinions.)

The orchestra should be stopped for good reasons only: The conductor should resist the temptation to display his erudition by embarking on lectures regarding this or that point. Playing a Bach minuet in which certain problems may occur with a junior high orchestra will not call for dissertations on baroque music. Unless what must be said is pertinent and meaningful to those addressed, don't say it. This is not to imply that bringing historical or related matter into the rehearsal is "verboten." On the contrary, where such information heightens musical perception or makes the point, nothing could be more interesting or better calculated to stimulate young musicians' concern with wider musical horizons. But lectures or "stories" per se—interesting or entertaining as they may be—do not solve orchestral problems. When one does stop the orchestra, it should stop immediately and the conductor launch into his reason pointedly and directly. This can be achieved only through the insistence of the conductor and the practice of being precise and relevant. Another suggestion is to make sure all players know exactly

where the problem is. Often the letters "B," "D," "C," "E" and "G," can easily be misunderstood by members of the orchestra unless well articulated by the conductor. This writer has frequently witnessed the loss of much time through poor directions or vocal modulation on the part of the teacher. (As an aside, this is a strong reason for using numbers, rather than letters, in the editing of orchestral materials.)

The conductor should consciously develop a visual as well as an aural technique: Using one's eyes as well as one's ears can save enormous amounts of time and forestall many an incipient problem. There are many telltale signs relating to discipline, posture, fingering, rhythm (rests especially), and a host of others which the experienced conductor can spot long before the problem actually occurs. Any performing or experienced symphony musician will support the statement that much playing is done with the eyes:—those of the conductor who anticipates entrances, those of the players who communicate with the conductor or section leaders constantly during performance. Especially at the lower educational levels does conductorial eye-consciousness pay off in avoiding "on-the-verge" mistakes.

The conductor should make constant effort to control "singing" and general noise-making: It is almost axiomatic that conductors (even the very finest) have the world's worst voices plus the greatest obsession to "sing" in order to "express themselves" or "help" the various orchestral instruments. Resisting this constant temptation requires a will of iron and a great inner discipline. Strangely enough, the louder and more "helpful" the "singing," the less the conductor is able accurately to hear what the orchestra is actually doing. Once in a while, demonstrating a phrase or line vocally may be successful (if only to show what *not* to do). On the other hand, the conductor who never gets "ruffled" or "inspired" emotionally is apt to get a pretty dead performance from his group. Some may say it is the conductor's task to draw out of his group his own emotionally charged performance—to get the orchestra to "express its feeling." If this is true, it is hardly possible without the definite inner musical conviction and drive of the director himself. The problem, therefore, is finding that golden mean whereby the conductor may communicate through verbal instruction, through the multiplicity of his baton technique, through his own personality, through his eyes, his face and his body, his own emotional and musical conceptions to the orchestra, and at the same time be objective and controlled in his performance. Like great performing artists, he must "have his heart on fire and his

(Continued on next page)

Quote: Hanson

In this age of science, America must not lose sight of the vital importance of art and other matters of the spirit, Dr. Howard Hanson reminded the opening convocation of the Eastman School of Music, of which he is director. Science too has a great role to play, Dr. Hanson said, although we seem to have had more success of late in measuring the effects of different kinds of aspirin in the human system than in sending rockets to the moon.

"To put it another way," he said, "we must realize that without human understanding, without sensitivity, without spiritual awareness, man's scientific progress avails him little. For the acquisition of technical knowledge does not of necessity carry with it automatically the wisdom to use that knowledge. Far from it!

"We have in our own field a magnificent example of man's ability to prostitute the contributions of science. Have you ever listened to the radio? Have you tried on a long, tedious journey by automobile to receive inspiration—or just plain enjoyment—from that fabulous invention? Have you turned from station to station through interminable programs of rock and roll trying to find at least a song by Victor Herbert or a Sousa march?

"Why have we failed so miserably to use for the enlightenment of man a great scientific gift? The answer is complex; perhaps it is apathy, laziness, lack of imagination or just plain greed—the most dollars for the least effort.

"For what are we educating, for the conquest of outer life or for the good life? Obviously we must educate for both but we must not, at our peril, neglect the one for the other."

Orchestra Department

(Continued from page 10)

head as cool as ice."

What yardsticks may be used to measure an orchestra's competency? When an orchestra's concertmaster can start the group by simple counting or a physical sign and the orchestra can play a challenging composition acceptably well **WITHOUT THE CONDUCTOR**, the group may be said to be achieving musical maturity not only in a particular piece, but also in the finer more difficult techniques of listening, musical empathy, and self discipline. This chamber music approach to orchestral playing may be developed at the very earliest stages through the use of very easy pieces, then staggered progressively in more difficult works at all educational levels.

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A proportionate amount of time should be allotted for sight reading. But sight reading should be *taught* as a technique. To assume it will develop merely by playing a great deal of music is a misconception. To be sure, this helps considerably, but an organized approach to sight reading and the inculcating of systematic routines in young players are key factors. Getting young musicians to recite each step in preparing to read a new work is most important. This way, any oversight can be checked by the other players. One proved technique utilizes the following steps: (1) The selection of a piece well within the technical and musical grasp of the group. (2) A check of the key signature(s) and student statements of the sharps or flats with which each orchestral group (C instruments, B \flat instruments, etc.) is concerned, (3) A quick check of fingerings for the notes in the key that will be affected by key signatures, (4) Time signature(s) noted, (5) A student statement

of general speed of piece, (6) A quick run-down on dynamics, (7) Special consideration of unusual rhythmic or technical problems and short explanation of same, (8) A reminder to group that if anyone "gets lost" to proceed to next number or letter and prepare for re-entry at sign of conductor, (9) performance *without stopping*, (10) An evaluation by students and conductor and replaying of piece for improvement.

Public appearances are challenges and opportunities: Each time an orchestra performs publicly, no matter what the occasion, the musical standards, taste, and ability of the conductor as reflected in his group are being judged. Each time an orchestra performs publicly, the chance to improve and educate public taste, standards, and musical judgment is offered. Each time a performance of high quality is given, the greater is the challenge to surpass it next time. This is the joy and wonder of the art of music—it is at once satisfying and frustrating, gratifying and disquieting, building and re-building, creating and re-creating.

A Chat with Primrose

Primrose rehearses *Harold in Italy* with the University of Illinois Symphony a treat that must not be missed by the local violin teacher. The orchestral introduction is played magnificently by Prof. Goodman's group, which rises to the occasion. Primrose announces the theme . . . the beautiful Andreas Guarnerius sings the well-known, tuneful melody, then repeats it in an echo, unbelievably soft, and yet clear. Primrose has no fear of not being heard. His pianissimos are suggestive and compelling; the orchestra comes down to a whisper.

Primrose plays with magnificent control and with a relaxed, yet dignified posture. His music, his gestures have character. From repose, he can flair up suddenly in a flash with great energy when the music calls for it. This artist knows what he is doing; it would be well to interview him for *The American String Teacher*.—So the next morning finds us at the breakfast table and later in his hotel room "talking shop."

How Is It That Your Softest Tones Carry So Well, Mr. Primrose?

Projection is difficult to define, to pin down. I believe it comes with experience after playing in halls of all sizes, shapes, and acoustics. The experienced performer more or less subconsciously finds the proper degree of dynamics and tone quality that will project in that particular hall. There is no substitution for experience in this matter, but there is a certain quality in the articulation, just as with a fine actor whose softest words carry to the remotest corner of the theater. Clearness of articulation and experience is the answer, I believe.

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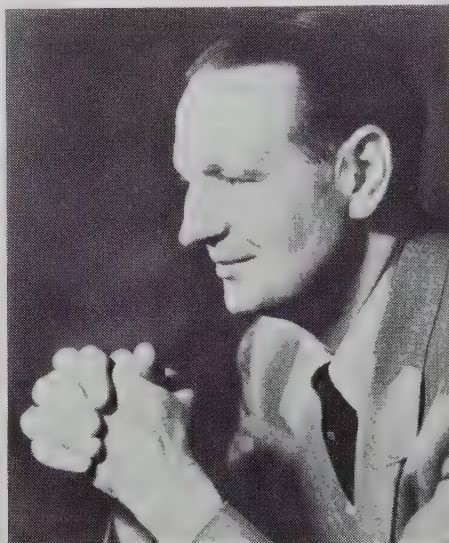
I believe that the holding of the instrument becomes less of a problem if we do not fear to support it with the hand. I support the instrument to a good measure with the hand; Milstein and many of the finest artists do the same.

How Is This Supported Effected?

The instrument rests on the collarbone, and the shoulder is not brought into contact with it. I do not feel the need of a pad to fill the gap between the instrument and the shoulder. At the fingerboard end the viola is supported by the thumb and by the root of the first finger, gently, without allowing a firm grip there; these supports must not become fixations, to be sure.

Many Players Who Try This Approach Find It Difficult to Shift; What Would You Suggest in This Connection?

There must be the greatest freedom in the shifting movements of the left hand. The thumb and fingers must not drag the neck and fingerboard with sustained pressure during the shift; this would create too much friction. Up shifts are relatively easy as the instrument is pushed toward the neck; in down shifts, however, one has to hold the instrument a little firmer with the chin to avoid pulling it away. At all times, the player should search for relaxation.



Primrose

I Noticed Your Bowing Actions Do Not Start Simultaneously with the Sound, But Rather They Anticipate Your Tones. Would You Elaborate On This?

This is quite true. You know, I took up golf recently and cannot help but think of the similarities involved. The hitting of the ball is analogous to the starting of the sound, but your actions do not begin in that moment. Rather, you must "wind up" for the action—because the inertia of the body at rest must be overcome first. When an entrance comes, I feel the rhythm of the music well in advance and start my bowing action one beat before just like a conductor would in starting a piece. Likewise, in speech, the breathing, the intake of air anticipates the enunciation of the words.*

Isn't The Nature and Character of the Preparatory Movement In Accord With The Main Action That Follows?

This is quite true; if the music is gentle, so is the preparation—if it is decisive, so is the anticipating motion. It should be also mentioned that the con-

clusion of a stroke, a phrase, is also done with a "follow-up" and not with a sudden stopping of the action as the sound terminates. These motions are not done for an effect, for a "show," but are harmonious by-products of our movements and are desirable for the well being of the player.

Does the Same Principle Apply To Left Hand Technique?

Definitely; in shifting, for instance, direction and momentum is given in advance to the fingers by the arm. The motion is set by the arm, and the fingers follow.

Please Describe The Sensation In Drawing Sustained Tones.

I feel that the bow is not pressed downward as it is drawn across the strings, but rather, there is a horizontal aspect of the pressure present, best described as pulling and not pushing the bow. In sustained singing strokes, the arm leads, the hand, fingers, and finally the bow follows. The hand and the fingers resist the change of direction until the last possible moment and conclude the stroke in both directions, allowing the bow to continue its motion a little past the turning point of the arm. This way, the intensity can be sustained to the end of the stroke, and the change of bow will be smooth. This technique is applicable to sustained, legato type playing, not to the martelé, staccato type bowings, however.

* * *

William Primrose was born in Glasgow, Scotland. His father was a violinist in the Scottish and London Symphony Orchestras. He made his debut at the age of seven on the violin. Among his teachers were Camilla Ritter at Glasgow, Max Mossel at London, and Isaye at Brussels. In 1922 he made his formal debut with the Albert Hall Orchestra playing Elgar's *Violin Concerto*. In 1930 he joined the London String Quartet as violist, and since then became world known as the foremost exponent of this instrument. The years 1937-41 found him as first desk violist of the NBC orchestra under Toscanini. From 1941 on Primrose has been concertizing exclusively.

He is now an RCA recording artist although his earlier releases were made through Columbia. He plays on an Andreas Guarnerius (founder of the Guarnerius dynasty), which he acquired only recently. His other favorite viola is one made for him by William Moennig, Jr., in 1948.

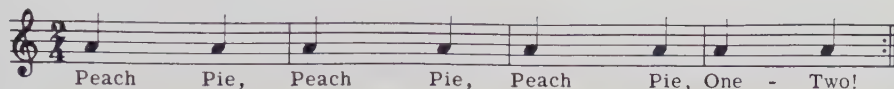
PAUL ROLLAND

*The eminent cellist, Janos Starker, is emphatic regarding the principle of anticipation.

Rhythm is Pie!

The following excerpt is from George Best's delightful method: **ALL-STRINGS**. It shows at "One Glance" how easy the so-called difficult rhythms and bowings really are! Like most of the other rhythm devices in the book, it is the psychological basis for left hand development as well—in this case an ingenious "4th Finger Drill"—in which violins, violas, cellos, basses develop 4th finger strength, clarity, intonation and rhythm together, in a single one minute etude! Every string educator should own at least the Full Scores of this important method (\$1.80) and perhaps a set of part books as well (violin, viola, cello, bass, each 90c). . . **ALL-STRINGS**, a basic method (Book One and Book Two) by George Best. You may order direct from the publisher: **VARITONE INC., 545 5th Ave., N. Y. 17, N. Y.**

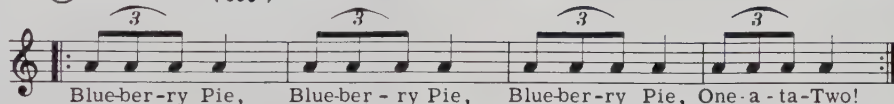
A QUARTER NOTES (♩) 1 to a beat



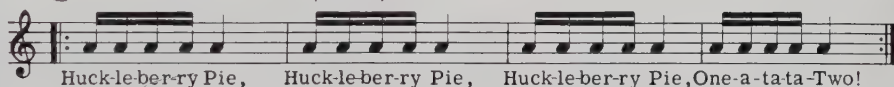
B EIGHTH NOTES (♩) 2 to a beat



C TRIPLETS (♩) 3 to a beat



D SIXTEENTH NOTES (♩) 4 to a beat



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The George Enescu International Competition

1. The second International "George Enescu" Competition will take place in Bucharest from 5th to 20th of September, 1961.

2. Interpreters, not over 33 years of age on the 31st December 1961, may take part in the Competition.

3. Applications must reach the Secretariate of the Competition by June 1st, 1961, at the latest.

Forms may be secured from George Enescu, International Competition, Calea Victoriei 141, Bucharest, Roumania.

Participants should send together with the registration form, the following:

a) short biographical data, as well as information concerning their studies and artistic activity.

b) copy of an official document proving the candidate's age (birth certificate).

c) three photographs (for publicity).

4. Candidates will receive a confirmation of their registration within one month from reception of the registration bulletin by the Secretariate of the Competition.

5. The Competition includes the following sections: violin, piano and voice.

6. Each section includes three stages: two elementary and a final stage with orchestra, for the designation of the prize winners.

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A scholarship in the amount of \$665.00 to cover room, board and tuition for nine weeks of private study and orchestral experience at the Summer Music School, Aspen, Colorado.

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While no previous orchestral experience is required, it is expected that contestants will have facility in reading, musicianship in interpretation and a sound knowledge of their instrument. They must be prepared to sight-read an orchestral piece and play excerpts from a standard concert concerto. A professional accompanist will be available.

AUDITIONS

Auditions will be held on Sunday, April 24, 1960 at 10 a.m., at Washington University Department of Music, Blewett B—Room 3, 6500 Forsyth Blvd., St. Louis 5, Missouri. The Women's Association will be glad to

have as guests those who find it necessary to stay in St. Louis overnight.

APPLICATION

Application must be sent by April 1, 1960 to: (Write for blanks to:) Mrs. John H. Leach, 1 Clermont Lane, St. Louis 24, Mo.

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Homage to the Master of Prades*

by JOSEPH SZIGETI

Pablo Casals' firmness in denying himself things he considers harmful to his playing must have helped to speed his recovery from a recent heart attack. Long before he was threatened, he would deny himself a glass of wine at mealtimes, which for a Catalanian is a greater sacrifice than we may imagine. When, in Prades in 1950, he offered my wife and me a glass of the sweet Malaga-like wine of the region without partaking of it himself, he made it clear that it was a sacrifice at the altar of the unrelenting taskmaster perfection.

It was a Catalanian patriot that Casals spoke to me during a crossing to America in the late 1920's. The subject was not music but rather the artist's need in the midst of his uprooted existence for a feeling of belonging to some spot, preferably his native soil. (He knew that I had lived in England, in Switzerland, in France—everywhere but in the country of my birth—without belonging anywhere.) He told me of his birthplace, Vendrell, and of the heartbreak and joys of the founding of his Barcelona orchestra, the Orquesta Pau Casals, of San Salvador in Catalonia, of his house there, and of the sentiment that binds him to the people of his homeland.

This conversation came back to me vividly when during one of my visits in Prades Casals suddenly turned to an old engraved map of Catalonia on the wall and—finger on the glass—outlined to me the boundaries of his Catalonia in former centuries, and told me of its repeated occupations by the French and of its specifically Catalanian culture.

His substitution of the native "Pau" for the Castilian "Pablo" is part of this pattern, proof of his preoccupation with the question of the right to use the Catalan language, the identity of Catalonia as a distinct entity of western Europe. Casals and his entourage speak only Catalan at home.

His composing of *sardanas* is an expression of this same preoccupation; the *sardana* is a favorite folk dance of the Catalanians, which "They cherish with patriotic fervor as an expression of the people and their common democratic feeling." "The *sardana* is our flag," Casals often explains. A saying like this is characteristic of the habit Casals has of giving a personal, symbolic meaning to natural phenomena. So, for instance, he can talk about the rugged, majestic height of the Matterhorn and compare the mountain to Bach—especially during the months of teaching in Zermatt at the foot of the mountain. From the endless

variety that he knows is in nature, from the individuality in every leaf and every grain of sand, he draws the metaphors he incessantly uses to urge young cellists to express the uniqueness of some melodic or rhythmic fragment.

His well-known reluctance to rehearse chamber music with colleagues he really respects probably stems from this same faith—faith in the rightness of reactions.

"Rehearse? Let's improvise!" he has been heard to exclaim. And on the "bootleg" recording of a rehearsal made in Prades unknown to him, he was heard to say that he had never been able to find the right tempo for the movement they were about to play but he hoped they would find it that morning.

When Casals, Myra Hess, and I recorded the Brahms C-Major Trio at the 1952 Prades Festival we suggested listening to the playbacks in the usual way before going on to the next movement, but Casals would have none of it. Perhaps it is this absence of fussiness that gives his recordings their immediacy and spontaneity.

A Man Becomes a Legend

It is not surprising that those who have been in the "original" band of the faithful around Casals should sometimes regret the passing of their hero into the realm of celebrity—as celebrity is understood these days. The early enthusiasts now find themselves lost in the mob.

I am thinking of the past and of the present—of that 1957 horseracing event in San Juan, Puerto Rico, which was named after Don Pablo Casals, with its flower show dedicated to him, the tortoise-shell Casals cutouts for the souvenir trade, and other such by-products of celebrity. I wish I had sat down to write this piece thirty years ago.

Not that the potent magic of Casals' art acts on me any the less. But the current in the crowds around Casals nat-

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urally cannot have the same origins now. It is inevitable that adulation of the wrong sort and for the wrong reasons should creep in.

The understanding that met the precious offerings of Casals in those days, the thrill of discovery that was ours when he played Bach gamba sonatas with the harpsichordist Violet Gordon Woodhouse in a small hall on London's New Bond Street or when we had the cello transcription of the César Franck violin sonata revealed to us at Town Hall, New York, those feverish evenings

(Continued on page 16)



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... String News ...

Kansas

One of the most successful string clinics ever held in this area was the Eighth Annual Midwestern University String Clinic of November 14 at Wichita, Kansas. Leo B. Reynolds, MU faculty member, was clinic director and also conducted the clinic orchestra.

Clinicians for the event were E. L. Frost of Denton, Dale Brubaker, Achilles Balabanis, and Anna Bea Alberty, all of Wichita Falls. The latter two served as judges for the clinic. Assisting the director were Gail Palmer, Kathryn Jo Hargrave, Jonathan Roth, and Richard Affannato, all string majors at MU.

Approximately one hundred and fifty violin students of junior high and high school age participated in the clinic. In the 7th and 8th grade divisions there were 65 students, while in the junior high division there were 55 attending, and in the high school division there were about 50 students.

The clinic orchestra performed the Scriabine-Coppersmith "Prelude in E Minor" and the Purcell-Elkan "Sonata No. 9 'Golden Sonata'."

Casals Master Class at U. C.

The Master Class will meet in Hertz Hall, University of California, Berkeley, on Monday, Wednesday and Friday from 9:15 a.m. to 11:45 a.m., April 4 through April 29, 1960.

Performers will be accepted by auditions to be held by appointment in Room 125, Morrison Music Building, University of California, Berkeley, on January 28, 29 and 30. An accompanist will be provided. Cellists unable to appear at this time may send a tape recording of a complete work from the standard cello repertoire to arrive at the University of California not later than January 27. Class is limited.

Auditors may attend the master class by advance reservation. All seats reserved.

Fees

Performers	4 weeks	\$200.00
Auditors	4 weeks	\$100.00
	2 weeks	\$ 50.00

Works to be performed will be chosen from the following repertory: Bach Suites and Sonatas; Beethoven Sonatas; Brahms Sonatas, and the Concerti of Boccherini, Haydn, Schumann, Dvorak, Saint-Saens, Elgar and Lalo. Mr. Casals requests that all performance be from memory.

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Leo B. Reynolds and assistants at M. U. Clinic, Wichita, Kansas

New York

The State University College of Education, Plattsburgh, presented the college-community orchestra in a program of Christmas music as part of the College Festival of Arts. Among the numbers presented were the Carnival of the Animals of Saint Saens and Six Dances by Mozart.

Dr. Angelo LaMariana, director, said the people were "turned away at the door" for the concert. The auditorium holds about 1,000.

School students from a radius of 75 miles from Plattsburgh were invited to a dress rehearsal of the concert on Friday afternoon, December 11. 450 members of high school band, orchestra and chorus were "impressed" with the professional rendition of the orchestra. Dr.

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LaMariana interspersed the program with notes and professional interpretations.

A concert of Italian chamber music was given by Arved Kurtz, violinist and associated artists at Hunter College Playhouse, New York, Monday evening, January 18. Dr. Kurtz, who is director of the New York College of Music, was assisted by the noted American soprano, Rose Hampton, and of pianist Vladimir Padwa, violinist Max Weiner, violist Raymond Sabinsky, and cellist Nathan Stutch, in the concert which is being given for the benefit of the library fund of the New York College of Music.

The program included the string quartet by Giuseppe Verdi; Tre Canzoni for soprano and string quartet by Ildebrando Pizetti, and the sonata for violin and piano by Ottorino Respighi. Messrs. Weiner, Sabinsky and Stutch are members of the New York Philharmonic Orchestra. Messrs. Kurtz, Padwa, and Stutch are members of the faculty of the New York College of Music.

Homage to the Master Of Prades

(Continued from page 14)

in the Budapest "Redoute" concert hall—all this we must no longer seek or hanker after. Those were the days when Casals could be heard in the red-plush intimacy of the tiny *Kursaal* theater in Montreux under a young conductor named Ernest Ansermet.

I realize now how much there is in Casals' art and personality that I have come to take for granted: the short, stocky, earthy master with the probing, youthfully clear, and twinkling eyes, with those economical movements when he is playing his cello, conducting the orchestra, or simply stopping in the street of Zermatt on his way to miniature golf, or walking under the enormous parasol he always carries, arm in arm with his lovely pupil Martita (now his wife), while he stops to receive the homage of some unknown admirer or expressions of friendship and love from someone in his entourage.

At a rehearsal of the first Prades Festival in 1950, when he stopped the orchestra in order to give me a welcoming embrace, he seemed then to me essentially the same Casals I had heard and spoken to as an adolescent in Brussels in 1909. When I came to rehearse my concerto under his baton and looked up at him, I felt just the same as if forty-one years had not passed.

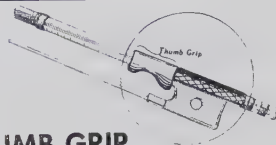
He Created His Successors

We should never forget what is due to Casals for the emergence in our time of such superb cellists as the late, ever-regretted Emanuel Feuermann, or Gregor Piatigorsky, or Pierre Fournier. These men did not actually sit at Casals' feet, but it was Casals who made room for them, established standards, and created a demand in the public conscience for cellistic perfection. I still remember what a distinguished representative of the older German school, Hugo Becker, told me in 1914 or 1915: that it had been Casals who had put the cello where it belongs, and that all cellists should rejoice in Casals' unmatched prestige. An example like Casals' brought powerful pressure, the impact of which was felt even in the most obscure conservatories and in the cello sections of modest provincial orchestras. Casals must have caused countless cellists and their teachers to submit themselves to a searching *examen de conscience*, to revise their antiquated methods, to aim higher, and to eliminate playing habits that on the so-called "unwieldy" instrument were once considered—but are no longer—necessary evils.

The Casals standard of exquisite expressive intonation, his ideas on bow technique and fingering, which did away with compromises such as "auxiliary

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notes" that had been tolerated in connecting notes that were far apart (one could call them "emergency landings")—all these are achievements that time will never destroy. Casals has given the public unforgettable moments of musical experience, unmatched in eloquence, poignancy, elegance, and characterization. There has only been one Casals in the history of the cello, yet in the years to come his role will not be left unfilled.

His discipline, steeled in the lifelong study of the masters, his faculty for drawing benefit from the accidents of his life, must have been of help to him during these recent months of convalescence. He must have applied the same rigor to himself that all we musicians must observe in the disciplined hours of training in our studios. In a letter to a friend from Prades some three or four years ago he wrote of the hours he spent practicing and said: "*Je pense encore faire des progrès.*"

Only Casals could speak of progress at his age. But who knows? As the late Eugène Ysaye has said, "Where Casals is concerned, anything is possible."

The following are Mr. Szigeti's personal favorites among the many Casals performances that are available on records:

Bach's Suite No. 1 in C; Prades Festival Orchestra on Columbia ML-4348.

Brahms' Trio No. 2 in C for Violin, Cello, and Piano; Szigeti, Casals, and Myra Hess on Columbia ML-4720.

Dvorak's Concerto in B Minor for Cello; George Szell conducting the Czech Philharmonic on Victor LCT-1026.

Schumann's Concerto in A Minor for Cello and Orchestra; Prades Festival Orchestra on Columbia ML-4926.

Ohio

AKRON YOUTH SYMPHONY

Robert Klotman, recently appointed Musical Director and Conductor of the Akron Youth Symphony conducted the season's first program on November 18, 1959. The program included among other numbers Ralph Vaughn Williams' Suite on English Folk Songs and Gluck Iphigenia in Aulis, Overture.

MUSICGRAMS FROM BOWLING GREEN STATE UNIVERSITY

The first faculty program of the year, held October 18, 1959, opened auspiciously with a viola recital by Gerald Lefkoff, instructor of music, accompanied by Robert Chapman. The highlight of the concert was a solo sonata for unaccompanied viola by Mr. Lefkoff.

The Chamber Orchestra of the University appeared November 15, 1959, with Professors Paul Makara and William Alexander being featured in the Bach Double Violin concert.

The University Trio, consisting of Paul Makara, violinist, Seymour Benstock, cellist, and Robert Chapman, pianist, performed three trios by Beethoven, Piston and Schubert on December 2.

December 7, the University Symphony Orchestra presented "Amahl and the Night Visitors" with the original NBC-TV cast. This concert was the final for the school year of 1959.

Other activities during the month were: Northwest Region Orchestra Festival, which met at Bowling Green State University, November 14-15. Schools from thirty counties participated, with a total of ninety-five students. Rehearsals were held all day Friday with the final concert given at the Ballroom of the University Union. The concert was conducted by Seymour Benstock of the Music Faculty.

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Makara and Alexander in the Bach Double Concerto at Bowling Green

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The Capable Repairman

by KENNETH WARREN

Since the advent of the violin in the form that we know it (circa 1530), the repairing of violins has been important to string players because instruments do require repairs, and if not repairs, then adjustment. While there are no references to the repair work of Antonius Stradivarius, we can be quite sure that he was often called upon to make adjustments, repairs, and changes in the fine instruments he was turning out for the Courts of Europe, the Church, and for those individuals who used his instruments. We can picture the simplicity of his repairwork problem in that he had only to make a new top for an instrument which had been seriously damaged, use his regular varnish, and all was well. Today, however, one does not make a new top, for in so doing, the value of an old violin would be so seriously impaired that such a venture would be unthinkable. What must be done is to use what remains, repairing it in such a fashion that the breaks, the damage are not readily discernable, and at the same time to remove as little as possible of that which was the original. Obviously, such work requires great skill formed by years of experience in the handling, repair, and restoration of first class instruments. Opportunities for such experience are to be had in few places in the world, and few opportunities are available for anyone to gain this experience.

There are many misconceptions of what constitutes the first class repairman. In the course of this article I will point out various details of work as well as the misconceptions that I refer to.

The daily work of a repairman engaged, let us say, in the repair of instruments of commercial grade is one which entails many of the basic principles of good repair work one would find in working on the Stradivari of Benno Rabinoff, or the famous "Lord

(Continued on next page)

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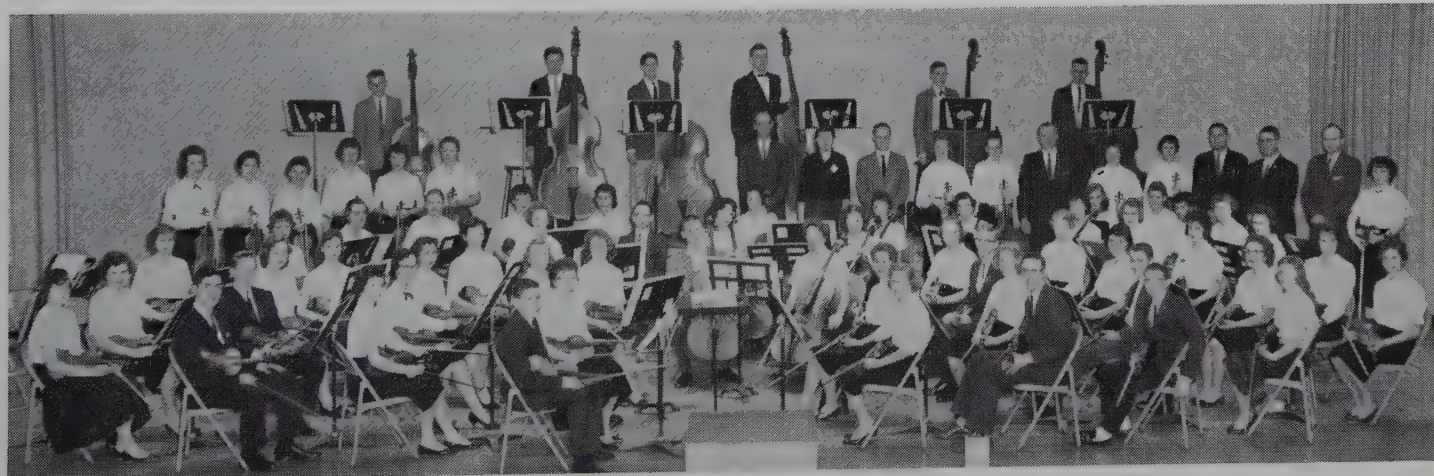
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Northern Ohio String Orchestra Festival at Alliance, Ohio, Nov. 21, 1959. J. Frederick Muller, Conductor

The Capable Repairman

(Continued from page 17)

Aylesford" Stradivari cello of Janos Starker. Given the equipment of good tools, proper repair materials and the "know how" which comes from proper schooling, the repairman's work comes out in finished form so as to produce the best one from the instrument, an ease of playing, and that "feel" that the player recognizes as perfect adjustment. Such finished results require no aspect of genius, no hocus-pocus, no claims as to secret methods; just skill. It is often thought that the maker of first class new violins also has an attendant skill in the repairing of old instruments or modern ones. This does not follow, as many makers of new instruments are not skilled in the repair of violins, and in some cases woefully inadequate. Witness the schooling of most of our better repairmen in this country and in Europe—first, learning the craft of the violin maker and the ability to turn out first class instruments, then, the training in some first class shop under a capable master in the art of repairing and adjusting instruments. The finest repairmen in the U.S.A. have invariably followed this pattern.

In his work with fine instruments, and with lesser ones as well, the repairman approaches the task with one idea in mind, namely to get from the instrument the best possible results, tonally and in ease of playing so that the instrument speaks properly. Let us examine the ways in which the instrument is set up for playing and some of the devices employed to bring out its best.

Pegs:

The fit and taper on each peg must be checked. If the peg jumps or slips, re-fitting is necessary. This means the peg is reshaped in a peg cutter, the peg hole re-shaped slightly, when peg cutter and reamer have precision tapers on them. The results are a lapped bearing surface, with no slip, no jump, and no problems for the player, student, or artist. (Note: A well-known performer told me recently that, during a lecture on string playing, he was unable to keep any of the instruments provided by the school in tune; all had faulty pegs. Of what avail are good instruments if none will stay in tune!)

Fingerboard:

The number one requirement is to have a board of first class ebony, this planed with a slight concavity, the lowest section of the curve in the fourth position. This must be finished off with rotten stone and oil. In cello boards, a recent idea presented to us by a world-famed artist works well, that the convex portion reach from the nut to a point six inches from the end of the board,

and at that point the board planed downward about the total degree of 1/8". In other words, the board will not touch any part of the string in advance of the finger stopping it when in the highest positions.

Bridges:

Much is to be gained from the proper selection of wood. There are types of bridges made of extremely hard maple; others softer. For an instrument which basically is hard and strident in tone, the use of a softer bridge, cut on the thick side, will tend to produce a more agreeable sound. For the instrument lacking in speaking qualities, the bridge should be hard in texture, cut thin. For the amateur player, the use of a low bridge is suitable. For the performer who produces tone of power and resonance, this low bridge fitting is totally inadequate. Freak bridges with pictures of gargoyles cut in them, laminated, "patented" types guaranteed to improve any violin are to be studiously avoided. Feet of the bridge must fit with absolutely no air space beneath. If a piece of paper can be inserted under any section of the feet, the bridge is improperly fitted.

Bass Bars:

The fitting of a proper bass bar to an instrument whose bar is old and has lost resiliency—makes for a revival of tone and response. Much hocus-pocus is often evident in this area with bars being changed when no need for change is indicated. For the expert, the job of re-barring is based on a complete check of the whole top, every square inch gauged with a caliper, a graph made and this interpreted as to what is needed in the way of tension, the required type of spruce, angle in which the bar is set, and its exact position. A bar can be inserted in an instrument in one hour's time. The time needed for the preliminary study of the violin and its needs with a view to bar insertion would be one or two days. Entrust this work to the repairman of your choice, and be sure that your choice has been one which is based upon the experience of others who have had the same work done.

Soundpost:

What constitutes a first class adjustment of the post? To move a post from one position to another requires no particular skill, but is simply a matter of learning the technique of post setting. And on this note we would strongly advise the player to avoid all temptations to buy a soundpost setter, and do his own adjusting. This becomes a disease. We have known players who, backstage between numbers adjusted the post! Some years ago, we had one of the best-known cellists come in the shop almost daily for the purpose of

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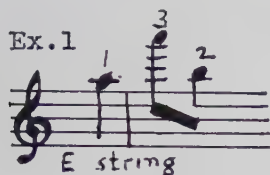
having his post set. He always left us with the statement that it was now right, but several days would pass, and in again he came in with the statement that it was now again not quite right. It finally developed into the situation where the neck on the instrument was not right, and when we last had word of him, six necks had been grafted on the instruments, none of which would give him the right measurement, all done by various well-known violin repairmen enjoying world-wide reputations. The setting of a soundpost is a precise operation. The length of the post must be right for the instrument, and that is easily determined by the position of the feet of the bridge, once the right width of bridge has been selected (violin repairmen who are accustomed to working on first class instruments have available bridge widths for all instruments, varying, for example, in cello bridges from 88 mm. to 94 mm.). The post is cut to fit flush both top and back and is checked through the opening where the end pin is held. If a post fits on one edge, it is quite apparent that contact is lost and part of the nervous system of the violin is blocked with a consequence that the instrument cannot sound its best. Avoid thin soundposts. Better to err on the thick side, for in so doing, one gets from the instrument more than can result with the use of a thin post. If one is to take pride in his playing, he had best have the post adjusted at the beginning of the Fall season. A good checking time is when the steam heat is on; then the post must

(Continued on next page)

On Finding High Notes*

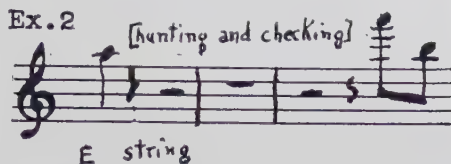
by SOL BABITZ

When the well-trained violinist must play a very high note immediately after one in a low position he has little trouble in finding it at once and playing it in tune:



However, if the violinist must play the very same notes with a pause of some length between the low and high notes, he finds the task more difficult. All of the confidence which he had when he played Ex. 1 leaves him when he

must play the high note in Ex. 2. He begins checking the high note by plucking the string during the pause and listening suspiciously to the intonation.



Despite this special care—or perhaps because of it—the high note may be out of tune. It is a curious problem. Why should the high note in Ex. 1 be easy while the same note in Ex. 2 is difficult? The reasons should be fairly obvious. However, before examining them, let us examine the solution to this problem. In Ex. 3, sometime during the rest, (Continued on next page)

The Capable Repairman

(Continued from page 18)

be loosened; in the summer the post is tightened. There is no violin or kindred instrument that remains constant winter and summer.

Neck:

Examine the neck in any of the violins owned and used by the foremost players of our day. In no case will you find a small neck. Some years ago, necks were cut down in thickness in order to make playing and shifting easier. The strange part of it is that the violin of Paganini, displayed in the Museum at Genoa has a full-sized neck such as would be used today. This vogue for small necks is out. But still we see violins with small necks. If the player using such a neck were to use for a few weeks the correct sized neck instead, much of the fatigue and lack of ease in double stop playing would be eliminated. The proper neck, such as used by all first class players, measures 15/16" at the nut with a rather shallow depth, with the fingerboard angle to produce 3/4" at the extreme end of the fingerboard in the exact center. There is a small variation in angle when the instrument is high arched, with a lessening of the angle for this type.

Suggestions for the elimination of unjustified repairs:

Avoid the miracle man of the repair world. The finest here and abroad promise no miracles, such as transforming a Markneukirchen fiddle into the realm of a Guadagnini. A Markneukirchen fiddle remains just that, but with proper adjustment the best can be had from it, and that is that.

In the dry, arid confines of homes, concert halls, and studios, violins and all stringed instruments suffer greatly. If the relative humidity drops below 30%

on the hygrometer where the instrument generally is kept and played, cracks will develop, parts will come unglued, and the instrument will sound poorly. If a power humidifier is not available, keep within the case a small clay humidifier. This simple device will work wonders.

The player should avoid cleaning his own instrument. One can polish the instrument with any simple polish as recommended by reputable dealers. Avoid the use of any polish containing silicone. This is for motor cars, not violins. Cleaning should be done by an expert who knows the pitfalls of cleaning soft, Italian varnishes or those varnishes found on some of the better-made modern violins.

Make sure that no repair on one's instrument is done with any of the miracle glues (synthetics). The only glue that is suitable for use on an instrument is gelatine glue. For instance, the late Jacques Thibaud had an instrument of his glued on several boats while in the Far East. He carefully watched the repairman do the job, and left with the instrument fully glued. Some months later in New York during a cold, dry spell, the instrument cracked in the top. The proper repair indicated the removal of the top. When the repairman attempted this simple operation, he found that the glue would not pull lose. Chemists had to be consulted in order to find a solvent for this substance, and then the problem of getting the solvent into the joint without touching the varnish presented itself. The top was finally removed, but at a cost probably higher than any similar repair ever undertaken. The Far Eastern repairman had used (you have guessed it!) a synthetic glue unknown in this country.

Mr. Warren of Chicago, Ill., is well known as owner of one of the finest violin shops in the country. Recently he has attained national attention when appearing on the Jack Paar shows, demonstrating fine Stradivarius and Guarnerius violins.



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Violin Left Hand Technique*

A Survey of Basic Doctrines

by DR. FREDERICK NEUMANN

C. Fingering

In the judicious choice of a fingering two fundamental principles are involved. One refers to the question of which fingering will sound best in terms of a definite interpretive intent; the other to the question of which will permit the easiest, most effortless performance. Trendelenburg refers to these two principles as the "aesthetic" and the "natural,"¹ De Bériot as the "expressive" and the "mechanical" ("doigter . . . de l'expression" and "doigter du mécanisme") or else as "cantilena fingering" and "passage-work fingering" ("doigter du chant et celui du trait").² L. Mozart, in discussing the choice of positions, sees three motivations, namely "Notwendigkeit, Bequemlichkeit, Zierlichkeit,"³ (necessity, comfort, loveliness) but these fall easily into the two above categories,

¹ *Op. cit.*, pp. 126-127

² *Op. cit.*, II, p. 119

³ *Op. cit.*, p. 147

*Back issues containing earlier installments of Dr. Neumann's thesis are available from the Editor.

since "necessity" and "comfort" both clearly refer to the technical aspect.

The selection of a fingering from an aesthetic point of view can be prompted by various considerations. One of these is the choice of tone color which varies from string to string, the wish to put to appropriate use either the brilliance of the E, the mellowness and warmth of the middle strings or the power and rich, characteristic sonority of the G string. Closely related to this is the frequent desire to achieve greater unity of sound by playing one whole phrase on one string alone. In any of these instances one has to make frequent shifts that would otherwise be unnecessary. L. Mozart gives several examples of fingerings for the sake of "Zierlichkeit" and advises soloists to play whenever possible on one string in order to retain the same color. For the same reason he counsels avoiding open strings and frequent use of natural harmonics.⁴ The choice of a fingering on aesthetic grounds can further have to do with the desire to substitute a stronger for a weaker finger, mainly the third for the fourth finger, in order to obtain greater intensity of sound in vibrato. Above all it can be dictated by the requirements

of the expressive portamento as already briefly discussed in the preceding section.

Since the choice of fingering from such angles is largely determined by motives of musical interpretation, their analysis and evaluation would have to be made from an aesthetic point of view, as a form of style criticism. Such a discussion, however, does not fall within the proper field of this study, and though the musical side of the problem cannot be entirely ignored, the main concern of this chapter will be with the purely technical aspect of fingering. This means that the focus will be on the question whether principles of a general nature can be formulated with regard to the greater ease and efficiency which certain fingerings bring to the execution of particular note patterns.

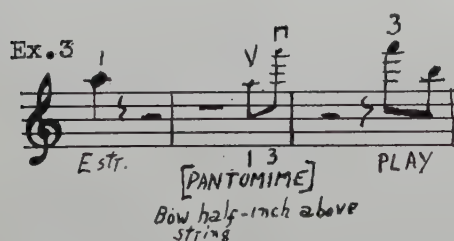
It should be added that the two principles, the aesthetic and the technical, must not be regarded as two distinct compartments that exclude one another. Any insight gained into the greater ease or "naturalness" of a certain fingering does not lose its validity under any circumstances even though its application may be subject to modification by the aesthetic intent. Moreover, it is not

(Continued on page 22)

On Finding High Notes*

(Continued from page 19)

play the small notes in pantomime with the bow about one half inch above the string. If the pantomime reenacts the motions used in Ex. 1 the high note will be found immediately in tune and there will be no need for further plucking or checking of intonation.

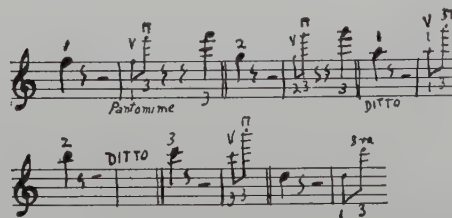


The Strokes During the Pantomime May Be Reversed

This method seems at first somewhat magical but the explanation is quite simple. Ex. 1 is easy to play in tune because there was a continuous movement of the left hand from the low to the high position, a movement practiced for years in conjunction with a right arm bowing motion. Ex. 2 is difficult to play because the continuity of left hand motion is broken by a long rest. In addition the left hand has to go to a high note while the right arm is doing nothing. Inasmuch as the player has never practiced going to high positions *without* simultaneous right arm activity he has no confidence in his ability to hit the

high note correctly. The pantomime bowing motion in Ex. 3 provides a substitute right arm motion so that the left hand can go to the high position in conjunction with the customary right hand activity, thus restoring the familiar position-shift motion pattern, and with it the lost confidence.

Not every violinist will be able to employ this method without some special preparatory work. The following exercises will accustom the hand to pantomime shifting, which may be done with the upper or lower finger. Some finger-pressure should be maintained on the string to provide adequate "feel" of the fingerboard during the shift.



The up-bow and down-bow indication induces an arm motion which synchronizes very easily with the upward motion of the left hand; the pantomime should be done with a certain *élan* to compensate for the absence of sound.

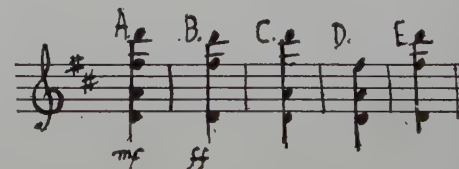
Once the violinist has attained confidence in this method of "finding" high notes he will not need any actual pantomime but will be able to hit the high note a fraction of a second before he plays and so the beginning of the actual

playing will blend into the "preparation." This means that during the whole period of silence he will be making absolutely no preparation—something requiring much strength of character, inasmuch as every player in the section around him will be checking the note.

Note to Orchestrators

Cecil Forsyth in his book on orchestration points out that in writing triple and quadruple stops for violin, chords containing open strings are preferable primarily because the execution is easier. However he fails to point out that open strings are also necessary to make chords sound strong and brilliant and that a three-string chord with one or more open strings will sound stronger than a four-string chord without open strings.

Thus he lists chord A among the "available" chords, and since it has four notes it *looks* stronger than chords B and C, when as a matter of fact it *sounds* only half as strong as these chords.



An orchestrator unfamiliar with violin technique is apt to use chord A for a fortissimo effect unaware that it is quite a weak sounding chord. Actually, a *divisi* of chords D and E provides the strongest effect of all.

Illinois

SYLVAN WARD, President, announces the compilation of a professional directory of string teachers in the Chicago area. The directory will be used by public school teachers in recommending private pupils to teachers. IRVING R. LETCHINGER, N. Magnolia Ave., Chicago, 40, is editor of the Directory. There is a charge of 50¢ for listing to defray printing costs.

A joint meeting was held by ASTA and the Illinois MTNA group at Northwestern University on Nov. 9, 1959. A demonstration of style and performance of Baroque style string music was given by Prof. Peter S. Farrell of the University of Illinois.

* * *

SZIGETI AND "CHAMBER MUSIC DAYS" SPONSORED BY UI IN URBANA

The University of Illinois will sponsor Joseph Szigeti in two concerts and an informal meeting with string teachers and students. The two concerts with three of Bach's Solo Sonatas and Partitas on each will be presented on March 30 and April 1. An informal lecture-discussion will be held on Saturday, April 2 at 3 P.M. Mr. Szigeti will present similar programs at the University of California, Santa Barbara and at Ohio State University at Columbus, Ohio.

Coordinated with the Szigeti offerings will be two "Chamber Music Days," to be held on April 2-3, sparked by the ASTA student chapter at UI, sponsored by the School of Music and the Division of Music Extension of the University. Outstanding high school ensembles may participate in this event during which visiting ensembles will perform to one-another and will have individual coaching sessions with the university faculty.

STRING CLINIC AT EIU

Eastern Illinois University, Charleston, will sponsor a string and orchestra clinic on March 21, 1960. The one day event will commence at 9:00 A.M., with a 45 minute public concert scheduled at 3:00 P.M. at the Fine Arts building.

George Wilson of the National Music Camp, Interlochen, Mich., will conduct the orchestra made up of junior high and high school youth of East-Central Illinois. Donald C. Todd, head of the violin department at EIU and concert-master of the EIU Orchestra is in charge of arrangements; he may be contacted for particulars in connection with this program.

"I have never heard my violin sound so good. Miss Endres agrees, Mr. Ritter has done a beautiful job." Signed SISTER M. PAULA, O.P.

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Temianka, Goh and Rolland at UI session

Two distinguished visitors delighted the students and faculty of the UI campus in January. HENRE TEMIANKA held an inspiring lecture demonstration on January 11th, speaking with his usual eloquence to a large group of students and faculty. Present was MR. GOH SOON TIOE, a delightful teacher of strings from Singapore. Mr. Goh, a professional violinist with excellent European training has done impressive pioneer work in Singapore in training a large number of violinists with whom he formed his own string orchestra that tours the Orient as well as accompanies visiting celebrities of the concert stage. Mr. Goh has been traveling under the sponsorship of our State Department since November. Previously he has inspected centers of string culture in England, Belgium, France and Italy, under the sponsorship of their respective governments. These honors were bestowed upon Mr. Goh owing to his pioneer work with strings and with underprivileged children. In this country, Mr. Goh has been visiting some of the most important centers of string instruction, among them Juilliard, Curtis, Eastman Schools, The University of Illinois, Wichita University, the Dallas and Los Angeles public schools.

Mississippi

The Mississippi Chapter of ASTA has elected the following officers for the coming year:

President: Angelo Frascarelli, Mississippi Southern College, Hattiesburg, Miss.

Vice-President: Allen Fuller, Mississippi College, Clinton, Miss.

Secretary-Treasurer: Katherine E. Longyear, Mississippi Southern College, Hattiesburg, Miss.

The election took place at a meeting held in conjunction with the Mississippi Music Teachers Association at Clinton, Miss., on October 31. Plans for a solo and ensemble contest were also discussed.

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CELLO STOLEN

The letter below was received from one of our members. Any information concerning the fate of this cello will be greatly appreciated by the correspondent.

Dear Editor:

I am writing to see if, through the publications of the ASTA, the membership may be able to give me some help. I had the misfortune on October 14, to have my cello stolen, and as the police here have no clue as to whether this was done by a local person or a professional, they have no idea of where it may turn up. It was in a brown corduroy bag, leather trimmed. Its label reads "Josef Gramer, Graslitz, Boheme," and is fitted with Caspari pegs. Its most distinctive feature, however, is a one-piece, rather unusually grained back.

Sincerely yours,

Mrs. J. W. Van Valkenburg
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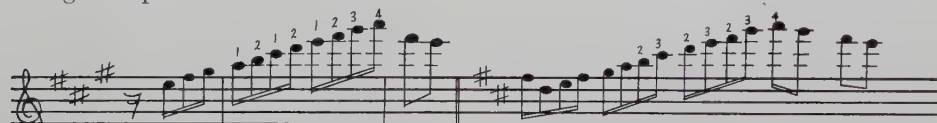
Violin Left Hand Technique

(Continued from page 20)

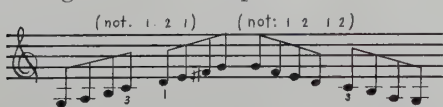
always possible to mark off an exact demarcation line between the two principles. A good illustration of a borderline case is the issue of a fingering designed to eliminate an audible shift which is not intended to serve an expressive purpose. It could well be argued that this is not a question of interpretation and aesthetic judgment but simply one of accurate rendition and technical correctness. Therefore the matter of clear articulation cannot be ignored even if only the "technical" aspect of fingering is under discussion.

That there are many elements of a purely personal nature involved in any choice of a fingering is almost self-evident. A particular preference may be based on the individual structure of hand and fingers as well as on the way in which hand and fingers are held, or else on habits of long standing which largely determine what is comfortable and what not. Yet in spite of this there is little doubt that there are principles of a general nature which can be, and have been, formulated by various authors.

Some of these principles were early stated by L. Mozart. One of them is the idea of changing positions preferably on the strong beat as implied in the following examples:⁵



Auer calls this the "Rhythmic fingering" and gives this example:⁶



Flesch also adheres to it and argues that the strong beat is better able than the weak beat to carry the accent which frequently accompanies the change of position.⁷

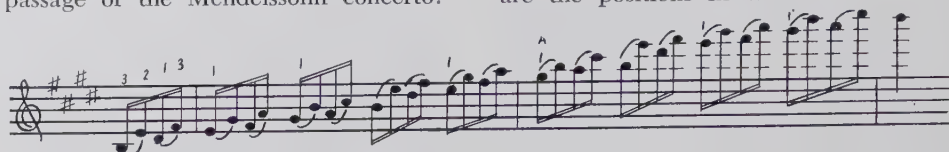
Another principle has a change of position coincide with a change of bow in order to avoid an undesirable alissando smear. L. Mozart has these examples:⁸



This, no doubt, is a sound principle, the same which underlies Flesch's formula:



or his ingenious fingering of the famous passage of the Mendelssohn concerto:⁹

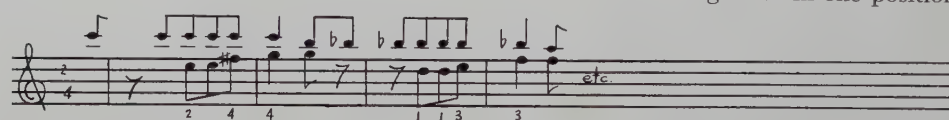


Another of L. Mozart's ideas which will not be contested by any modern author refers to the rhythmic pattern in which dotted and shorter notes alternate, *non-legato*. Here the change of position is best made after the dotted note where, as Mozart explains, a short rest can be inserted in which the change can be made unnoticeably.¹⁰ Flesch gives an example illustrating the same point.¹¹



L. Mozart also refers to what Gruenberg calls "irregular fingering" or Flesch—mistakenly, as was explained before—"simultaneous use of positions"; Mozart calls it simply "Ueberlegung" (overlaying), which is the use of a neighboring finger instead of the one which in a particular position would normally fall in place, either by necessity in double stops or in single tone passages, to insure greater ease and smoothness. Mo-

zart's examples:¹²



An allusion is also found in Mozart to the relationship of positions to certain keys, an idea which was later elaborated by De Bériot. The latter states that each

position has a key which is most particular to it; namely, the one whose tonic is played with the first finger on the A string and the fourth finger on the E. Hence he sees the second position especially adapted to the key of C and its relatives, the third to D, the fourth to E, the fifth to F, the sixth to G, the

seventh to A.¹³ As a matter of fact these are the positions in which two octave

scales, arpeggios, broken thirds and other intervallic sequences circumscribing these particular keys are probably most conveniently played.

For scales transcending the range of two octaves De Bériot advises the alternation of first and second finger in ascending as well as in descending in order that the movement remains within either the even or the odd numbered positions. On long passages he recommends dividing the changes of position among several strings instead of executing all on one. In descending one change can be saved by using the fourth immediately after the first finger. De Bériot further advises making position changes wherever possible on half tones rather than whole tones because this reduces the necessary movement of the hand.

Among modern authors Flesch is probably the one who devotes the largest share of attention to the question of fingering and in the first volume of his book a large chapter is concerned with this problem.

Admitting individual deviations on grounds of subjective preference—as well as musical requirements—Flesch nevertheless sees the possibility of establishing an objective yardstick mainly on the principle of the desirability of "least exertion of strength."¹⁴

As far as the finger-fall in one position

is concerned, Flesch refers to what he considers the generally established opinion that the half tone between the second and third fingers, the whole tone between first and second, and between third and fourth respectively, constitute "the most natural relation" between the fingers,¹⁵ but he declines to base any principles of fingering on this fact claiming "it merely shows us which scales must be first studied."

He finds the main application of the "least effort" principle in the change of positions where the shorter way is to be preferred to the longer. The same idea was expressed by De Bériot. Yet Flesch

⁵ *Ibid.*, pp. 151 and 153

⁶ *Violin Playing*, p. 98

⁷ *Op. cit.*, I, p. 29

⁸ *Op. cit.*, p. 165

⁹ *Op. cit.*, I, p. 133

¹⁰ *Op. cit.*, p. 156

¹¹ *Op. cit.*, I, p. 135

¹² *Op. cit.*, pp. 184-185

¹³ *Op. cit.*, II, p. 128

¹⁴ *Op. cit.*, I, p. 118

¹⁵ *Ibid.*, p. 120

(Continued on page 24)

California

ALL-CITY STRING ORCHESTRA IN SACRAMENTO CITY SCHOOLS

In the belief that the more advanced junior high age string player needs all the encouragement he can get to keep him playing at the critical time when he just begins to discover the wonders of his instrument and the enduring charm of music, the Sacramento City Unified School district has sponsored, for the past seven years, an all-city junior high school string orchestra.

The school board recognizes this group, along with the all-city chorus and band, as an official extra-curricular activity of the schools. Each group is sponsored by a junior high school principal, who heads up general organization.

The orchestra has been made up of young players from all of the district's eight junior high schools and has varied in size from forty to sixty-five members. Conductors have been selected from among the teachers in the schools involved. All of these people, most of whom are members of ASTA, are full-time string instructors who, in addition to teaching, are actively engaged in playing string instruments in various organizations in the Sacramento area. If a teacher isn't directing the orchestra, he makes himself useful by coaching a section, setting up the rehearsal room, or by just standing around to show that he is interested in the whole procedure.

The present fall semester's orchestra of sixty-six players has been conducted by Margaret Heilbron, teacher at Fern Bacon Junior High School, who is also concert master of the Sacramento Philharmonic Orchestra, and Ken Harvey, teacher in a California junior high school, whose dance band has had a continuous engagement for the past year and a half at a local hotel. Harold B. Spencer, principal of Peter Lassen Junior High School, served as sponsor. Norman Lamb, music supervisor, also took an active part.

In a joint program with the all-city chorus, the orchestra performed at an evening concert and at two junior high school assemblies on the nineteenth and twentieth of November.

SACRAMENTO SECTION MEMBER PERFORMS CONCERTO

Soloist with the Chico Symphony Orchestra in a performance of Beethoven's *Concerto in D Major*, for Violin, was Dr. Warren van Bronkhorst, Assistant Professor at Chico State College, for four years. The performance was part of a concert given Sunday afternoon, November fifteenth, in the Chico State College auditorium. Guest conductor was Joseph M. Wilson, a member of the music faculty at the state college.

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STANFORD STRING WORKSHOP

71 string teachers from California attended a one-day string workshop at Stanford on October 31, 1959. The workshop was sponsored jointly by the Department of Music of Stanford University and the Bay Area Section of ASTA.

The program consisted of a reading session of string ensemble and string orchestra materials which was held in the morning. Members of the Stanford Symphony Orchestra participated, led by Wolfgang Kuhn, Associate Professor of Music. The afternoon session consisted of a concert: Kay Newhouse, cello, and Walter Moore, piano, performed the Brahms Sonata, Op. 38, in E minor. Members of the Stanford Symphony Orchestra, Sandor Salgo, Conductor, provided the musical high spot with their performance of *Ricercare a 6* from *Das Musikalische Opfer* by Johann Sebastian Bach. The remainder of the afternoon was spent in a Bay Area meeting of ASTA, President Dick Gordon, presiding. Dr. Wolfgang Kuhn presented a talk and discussion of principles of string class teaching.

MEA-ASTA MEETING

Calif. M.E.A. and ASTA were Co-Sponsors of a fall meeting on Nov. 7 at Pelton J.H.S., San Francisco. Mr. Karl Johansson, conductor of the Roosevelt Jr. High Orchestra lead his orchestra in

a clinic demonstration in the performance of Corelli's Adagio and Allegro. The splendid cooperation of Mr. Sylvester Kelly, Principal of Roosevelt Jr. H. S. made this clinic possible.

The VIOLIN, VIOLA AND VIOLONCELLO TEACHERS' GUILD of Northern California has offered as an annual prize a high grade violin, to a student playing approved compositions of J. S. Bach. The competition is open to any student residing in Northern California. Irving Parsons is chairman of the event.

HONOR MUSIC GROUPS FORMED IN PALO ALTO

The formation of an "honor band" and an "honor orchestra" for gifted music students in Palo Alto secondary schools has been announced by Kenneth Peters, secondary music coordinator for the Palo Alto Unified School District. The orchestra will be conducted by Dr. Wolfgang Kuhn, associate professor of music at Stanford University.

Sixty-four students were selected to participate from auditions held early this month in all of the district's secondary schools. Additional auditions will be held after Christmas, Peters said.

Students were chosen for technical ability and ability to sight-read, he said. Two eighth grade students were chosen. The rest were in grades nine through 12.

Peters explained that the groups were formed to "provide a challenge to the

(Continued on page 24)



California Youth Symphony, Aaron Sten, Conductor

California

(Continued from page 23)

most advanced instrumental students in the district and to bring these students into contact with specialists in their field."

The groups will present public concerts in the spring, he added.

Dr. Kuhn, conductor of the orchestra, has been a member of the Stanford faculty since 1958. Previously he held positions at the University of Colorado and the University of Illinois.



Aaron Sten

THE CALIFORNIA YOUTH SYMPHONY ORCHESTRA is an outstanding youth group. Raving news reviews, excellent programs witness the success of the organization which has the enthusiastic support of its student members, string

teachers, civic and industrial groups. The orchestra was formed by a few enthusiastic parents in 1952. Since then it has grown and climaxed its career during the MENC Convention in Salt Lake City last spring. Aaron Sten (ASTA member, artist violinist and teacher) is conductor of the orchestra in which competition for membership is high. The 86 students represent 27 public schools in the Bay Area, San Francisco, San Jose, Oakland and San Francisco. The Fall program of Oct. 25, 1959:

Symphony No. 4, Op. 88.....Dvorak
Triumphal March.....Halvorsen
Concerto for Oboe and Strings....Marcello
Three Dances from
"Bartered Bride".....Smetana

ASTA salutes another fine Youth Symphony in the country.

Violin Left Hand Technique

(Continued from page 22)

concedes "that on occasion one extended change of position is preferable to two close-lying changes of position."¹⁶

¹⁶ *Op. cit.*, I, p. 29

In scale-like patterns a shift by adjacent fingers on half tones would according to him correspond to the "law of least exertion of strength." Yet the two cannot always be combined, and one has either to give up the half tones or the adjacent fingers. Flesch recommends a compromise solution whereby on the ascending scales, both major and minor, the shift is mainly carried out by the adjacent fingers 1-2-1-2, and the descending shifts on half tones, mainly between the third and the first fingers.

Flesch recommends the same fingerings to be applied for analogous patterns, especially for scales, arpeggios and other technical formulae in the various keys. De Bériot earlier had expressed a similar idea in advising identical fingerings for sequential patterns. Trendelenburg, who agrees, goes even farther in recommending in recurring patterns, wherever possible, the same fingering in the higher as in the lower octave.¹⁷

In the controversial issue of change of position versus stretching Flesch leans heavily towards the change of position. He professes aversion to stretches and says "wherever I can, I avoid changing the fourth-setting (interval of a fourth) of my fingers, so valuable for correct intonation, and infinitely prefer a change of position."¹⁸ He will admit exceptions provided the stretch does not exceed the interval of a fifth, provided it is used only incidentally and does not occur between the second and third fingers.

In contrast to Flesch's opinion are the views of a number of modern pedagogues and performing artists who are more inclined to favor the extension over the shift.

When speaking of extension fingerings care must be taken to distinguish two distinct types among them. In the first of these the hand remains stable and only one or more of the fingers reach up or down beyond the regular "fourth-setting" of the hand. This type can be referred to as "simple extension." In the second type one or more fingers either extend or contract whereupon the hand, using one of the extended or contracted

fingers as a pivot, readjusts to its normal shape (Flesch's fourth-setting) with the result that it moves to a new position, either up or down the fingerboard as the case may be. This type of fingering was discussed in a previous chapter in connection with the chromatic system of positions under the heading "change of position without shift" and was referred to as "caterpillar"-type fingering.

The "simple extension" is quite old and has always been routinely used for any double stop larger than the octave or for any comparable interval on a single string. Its more imaginative use at an early period is revealed in a few of L. Mozart's examples. In one of these he recommends the following fingering to players "with a big hand" while he instructs them to stay with the hand in

¹⁷ *Op. cit.*, p. 127

¹⁸ *Op. cit.*, I, p. 121

(Continued on next page)

Milwaukee

The Milwaukee Unit of the American String Teachers Association held its second meeting of 1959-60 on Saturday, December 5, at 1:30 p.m. The group met at St. Joseph Convent Auditorium, 1501 South Layton Boulevard.

AGENDA

Lecture: "Basic Violin Pedagogy"

Lecture: "Basic Cello Pedagogy"

Duo-Recital

The lectures and musical presentations were given by Professor Paul Rolland and Peter S. Farrell of the University of Illinois, Urbana.

c/o Truetschler & Prager

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Morris May

Principal: Kneseth Israel School
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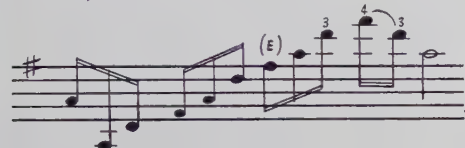
Michigan

An ASTA meeting was held at Ann Arbor in conjunction with the state MTNA meeting. A panel consisting of university, college and public school teaching personnel heard student string quartets, presented by Donald Shetler, Richard Massman, Helen Joseph and Esther Wyman.

Violin Left Hand Technique

(Continued from page 24)

position and reach up with the third and fourth finger" "through extension of the hand" ("durch Ausdehnung der Hand")¹⁹



Paganini used many interesting extension fingerings according to the testimony of the contemporary violinist Carl Guhr who, on the basis of repeated observation has published a study on Paganini's playing methods. The following are some of the latter's fingerings as recorded by Guhr:²⁰



As to the second, the "caterpillar" type, it is likely that it, too, is of older vintage than commonly assumed. A passage from Baillot quoted above (in the chapter on the execution of the shift) would seem to point to such practice and so do the just quoted Paganini fingerings where the simple stretch of the hand of which Guhr speaks in this connection, was probably often supplemented by an element of pivoting, of "reach and adjustment." Yet, there is no doubt that, however old the practice may be, this second type of extension fingering has only in recent time come truly into its own. Among writers on the subject, Harold Berkley and Sol

¹⁹ *Op. cit.*, p. 172
²⁰ Carl Guhr, *Ueber Paganini's Kunst die Violine zu spielen*, Mainz, 1830, p. 4.



Hope College Symphonette, Holland, Mich.,
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An evening of chamber music at home with the Temiankas' in Los Angeles. No doubt, standards are high with players Termianka, Oistrakh and Piatigorsky.

Babitz are probably its most ardent advocates. Berkley sees one of the most important principles of modern fingering embodied in the use of neighboring fingers for minor thirds in order to eliminate many small shifts and to make many others at least one position shorter "with a consequent increase in technical clarity."²¹ It is Berkley's principle of "ex-

ten in 1926 but which were published only recently. The study is entitled "Without shift through the position" and the following example is taken from it:²³

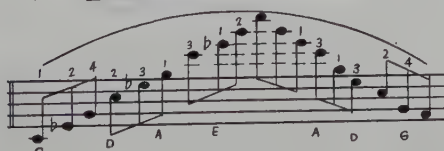


The same idea is embodied in the following fingering by Francescatti, as

tension-shifting" that was referred to on a previous page:



Babitz whose unfailingly interesting and thought provoking column appears in the "International Musician" has furnished his readers over the years many examples of his experimentation with extension fingerings. Sometimes he would seem to carry his enthusiasm for extensions perhaps a little too far. Yet, whatever one might feel about the practicability of some of his ideas one can never deny the originality and ingenuity of his solutions. The following are two characteristic examples of his fingering:²²



The "caterpillar" fingering is the subject of the first of a series of studies for violinists which Hindemith had writ-

quoted by S. & S. Applebaum:²⁴



As so many other controversies in the field of violin technique the one between shifts and extensions cannot be resolved with a sweeping verdict in favor of the one or the other. On the one hand it is undeniable that clarity of articulation is furthered by the avoidance of shifts, on the other hand Flesch has a weighty point in arguing that security of intonation is endangered by the loss of the "fourth-setting" of the hand, the basis of reference for the

²¹ "Concerning Fingering" p. 685

²² Sol Babitz, *Views and Reviews*, Urbana, Ill., 2d ed. 1959, pp. 13-14. This publication of the American String Teachers Association combines 74 articles that have appeared over the years and they make them readily available to the interested public.

²³ Paul Hindemith, *Uebungen fur Geiger*, Mainz, 1958, p. 4

²⁴ *Op. cit.*, p. 16, Similar fingerings by Joseph Fuchs are printed on pp. 19-20.

(Continued on page 30)

Stuart Canin Winner of Paganini Competition

Editors Note:

It is with considerable pride that we announce the winning of the 1959 International Paganini Competition by Stuart Canin. Stuart is a Professor of Violin at the State University of Iowa, Iowa City, and is an ASTA member of long standing. Those who heard Canin's program on the Minneapolis Convention in February, 1958 will be especially appreciative of his success. The report below was written by Prof. Canin especially for the *American String Teacher*.

It was in April of this past year that I read the short notice in the *New York Times Music Section* that the 1959 Nicolo Paganini International Violin Competition would be held, as it has been held since 1954, in Genoa, Italy.

The requirements were simple. One had to be under 35 years of age and should have the necessary fare to get to Italy and back. Free room and board would be provided for the entire contest for those who reached the semifinals—a nice touch, indeed, and the first prize: 2,000,000 lire, (\$3,200.00) would come in handy too! And there was one privilege for the winner to play Paganini's *Guarnerius del Gesu* in public performance with the Genoa Symphony, with the President of Italy in the audience.

A request for contest regulations and the list of required pieces brought a prompt reply from the competition people. The opening of a letter containing the list of required contest pieces is always a fateful moment. Much depends on how many new pieces one has to learn in the few months before the competition date.

There were to be three trials. The first was to be behind closed doors at the Liceo Musicale Nicolo Paganini in Genoa. The second and third trials were to be public and would be held in the Genoa Opera House, the Teatro Carlo Felice.

The pieces for the first elimination were as follows: *Sonata in E Minor*, Veracini-David, and three *Caprices* of Paganini. The second elimination consisted of the *D Minor Solo Partita* of Bach, a choice of either the *G, D, or A Major Concerto* of Mozart, and a piece by Paganini, excluding both the *Caprices* played in the first round and the *D Major Concerto*, which was to be used in the finals. The final test was in two parts: a concerto written sometime between the time of Brahms and the present day was the first part; and the first movement of the Paganini *D Major Con-*

certo, original version, with the contestants' choice of cadenza, was to be the second part. I chose the Glazounow as my concerto for the first part of the final test. The Paganini Concerto in the finals was to be accompanied by the Genoa Symphony.

After a grueling summer of work in Iowa City, during which time I taught the usual University work load, I felt that things were rounding into shape. I purchased a plane ticket and left on September 29th for Europe, for the contest began on October 5th. Three days spent in Lugano, Switzerland, with friends accustomed me to changes in food, climate, etc. I arrived in Genoa October 3rd in order to have a rehearsal with the pianist supplied by the Competition.



Canin

On Monday, all contestants met at the Music Conservatory, named for Paganini, to draw lots for the playing order. There were 24 of us from 10 countries—Hungary, Poland, England, France, U. S. A., Italy, Ireland, Germany, Australia and Spain. As soon as our audition times were known, we scattered to the four winds to practice, to put on those final touches which we hoped would carry us through to the top. Since my first playing was to be at 4 o'clock that same Monday, I immediately located a room in which to practice. It was situated on the top floor of the Conservatory, with large French windows overlooking the Mediterranean Sea. It was a remarkably conducive room for practicing because of the profusion of wonderful sketches of Paganini, in various violinistic poses, which lined the walls.

I spent the entire morning working on the opening round pieces, the Veracini Sonata and the *Caprices* of Paganini, and after a short break for lunch at the pension where I was housed, I was back at work until called to play for the jury.

The jury consisted of Ricardo Odnoposoff, Professor of Violin at the Vienna Conservatory; Maestro Franz Andre,

Conductor, of Brussels; G. F. Ghedini, Composer and Director of the Music Conservatory in Milan; Professor Michalangelo Abbado, also of Milan; Luigi Cortese, Director of the Conservatory N. Paganini at Genoa, who was also technical director of the competition; Pierre Capdevielle, Conductor, of Paris; and Professor Andre Marescotti of Geneva.

The opening round took place behind closed doors in one of the chamber music rooms at the Conservatory and lasted two days because of the number of contestants involved. After we each played, we were told to return late Tuesday afternoon to hear the results of the opening test. At precisely 7 P.M. Tuesday evening, the door of the judges' room opened, and the secretary of the competition appeared with the opening round results. My name was seventh in a list of eight chosen to play at the second elimination. After commiserating with those who did not make round two, we were back in our practice rooms, hard at work. We were allowed to remain in the Conservatory until midnight, and most of us did.

The second trials started on Wednesday. My next playing was to be Friday and would be at the Teatro Carlo Felice, the home of opera in Genoa, a wonderful theater in which Enrico Caruso had often sung.

I opened my second round performance with the *A Major Concerto* of Mozart. I followed this with the "Chaconne" from the *D Minor Partita* and ended with the "Moses Fantasy" of Paganini. The hall was about three quarters filled by the Genoese public, and the audience participated fully by applauding its favorites as the contest progressed.

Late Friday evening the second results were announced, and there were now just three of us left, Siegfried Gawriloff of Germany, Liliane Caillon of France, and myself. The three of us headed immediately for the Conservatory where we did some more boning for the coming days' chores.

The final round was to be in two parts, a Saturday performance, with piano, of a romantic concerto and Sunday's appearance with the Genoa Symphony in the first movement of the Paganini *D Major Concerto*, with our own choice of cadenza.

Saturday's performance came and went, and the pace was beginning to make itself felt. While checking my violin Saturday night before retiring, I noticed my A string beginning to unravel. With the prospect facing me of playing the Sauret "Cadenza" on Sunday with a peeling A string, I knew the string should be changed immediately. Setting my alarm so that I would awaken every two hours in order to

(Continued on next page)

Report of the Liaison Committee of NASM-ASTA

The NASM* has an established policy of appointing committees for the purpose of creating liaison with various music associations such as MTNA, MENC, ASTA, etc. The NASM-ASTA committee meeting at Detroit, November 1959 finds that:

- (1) Some member institutions of NASM encourage their string faculties to belong to and participate in the activities of ASTA. The committee believes that NASM should urge all member institutions to adopt the above practice.
- (2) Freshman string students other than music majors in some membership institutions complete, at registration, a detailed statement of their avocational music interests. The Music Department is consequently able to counsel with these students and to assist them in continuing their string and orchestra growth and performance throughout their college careers. The committee believes the NASM should urge all member institutions to have a similar policy.
- (3) Some NASM member schools encourage their talented string majors to prepare for string teaching as a career. The committee strongly approves of this practice and requests the NASM to urge membership institutions to adopt a similar policy. America needs well-equipped string teachers.
- (4) The Committee endorses the pro-

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grams of some NASM member schools which allow sufficient flexibility of the minor programs in applied music to include a maximum of the teaching of strings to nonmajor string students. The Committee believes all NASM member schools should encourage this type of program.

- (5) A few member institutions of NASM have organized student chapters of ASTA on their campuses. The NASM-ASTA committee feels that NASM member institutions should encourage their string faculties to organize student chapters for the purpose of promoting string study, string teaching, etc.

Stuart Canin

(Continued from page 26)

stretch the A string, I retired for a night of very interrupted sleep.

Sunday morning the three finalists met for rehearsal with the Genoa Orchestra. I did not envy Maestro Luigi Toffolo, who was given the task of learning three different interpretations of the Paganini *Concerto* and who would have to perform these three versions in one afternoon. After the morning rehearsal was over, I returned to my room for more practice. I spent two more hours slowly working over each note in the concerto, every passage in thirds, the scales in tenths, the long glissandi, etc. I returned to the Opera House at 4:45, not really having enough courage to listen to my competitors who had already begun their final performance. I came about 5 P.M.

The Opera House was filled to capacity, with only the first seven or eight rows kept vacant for the jury. I began

my performance. As I reached the cadential trill at the end of the first big section, the audience suddenly broke into applause. I knew it was not because of unfamiliarity with the concerto, since they had just finished hearing two performances of it. Their enthusiasm was quite welcome since this was my first public performance of the concerto. The final chord was soon reached, and my chores were over for the week.

The jury retired, and then came the long wait. Not a person left the auditorium. Newspapermen and cameramen filled the backstage area. Thirty minutes went by, an hour passed, but still no sign of the jury.

Finally, one of the doors backstage opened, and a calm and collected jury came forward and stepped on stage. Maestro Luigi Cortese, Director of the Competition, stepped to the microphone and made the announcement that Stuart Canin, U. S. A., was winner of the first prize, the "Premio Internazionale di violino Nicolò Paganini." The long ordeal was over.

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MORE "CONCERTO MARATHONS"

In our last issue we gave account of the performance of twelve violin concerti by Prof. Lino Bartoli of Baylor University, Waco, Texas. David Zeikel of Phoenix, Arizona reports that Zlatko Balakovic, the Croatian violinist performed ten concerti in as many days at the National Theatre in New York City. And what's more, David Zeikel, himself, seems to have outdone them all by playing no less than 27 violin concerti in only eight days at Santa Barbara, California, in February, 1937—that is an average of three concerti a day for nine days. This is one fete that this editor will not try . . . lest *rigor mortis* might set in while playing the cadenza to Lipinski's *Concerto Militaire*!

*National Association of Schools of Music.
was the last one to play, and my turn

Fiddlers Facts

Editor's Note: The following article has been contributed by Jane Snyder and Marcia Swengel, high school juniors from Urbana and Fithian, Ill. Jane and Marcia were winners of the annual "Note Book Contest" during the Violin Camp session of the Illinois Summer Youth Music project sponsored by the Division of Music Extension of the University of Illinois. The content of the article has been compiled from the girls' notebooks.



Jane Snyder and Marcia Swengel ASTA student members. . .

Why Scales?

Heifetz recommends that approximately two thirds of a player's practice time should be spent on scales. Why are scales important? There are two main reasons: Most of our music is based on the major and minor scales and on their keys, which are the blueprints of our music. By learning scales, arpeggios, and various sequence patterns, the reading of music is made easier; also, a sense of tonality, a certain feeling of keys is thus developed. This sense of tonality helps the player to recognize when wrong notes are played in a certain key. Scales, when played in tune, help to improve intonation, also.

A second application of scale practicing is for the development of technique for the left hand and of the bow. Because scales are standard and simple melody-patterns, everyone can easily memorize them and use them as vehicles to develop bowing and left hand technique. Thus, in scale practicing, left hand facility, intonation, double stopping, shifting, and speed can be developed and articulations by the use of various rhythmic patterns. Also, the various bowing types can be developed.

Posture:

The violinist's posture should be natural, healthy, and good looking. According to Isaac Stern, a violinist should *look proud* when playing. He should not be bent over, with shoulders hunched and with a rigid tense grip of the violin. Likewise, the student should have a

good posture, not only for good looks, but also for a better technique.

One of the main faults of violinists is to stoop forward when playing. There are good reasons for this occurrence since the balance point of the body is shifted forward, owing to the weight of the violin (viola) and of the forward stretched arms. When the player stoops forward, his shoulder muscles must carry the weight of the violin and the arm; if this position is maintained for any length of time, these muscles will become tense and very tired, which in turn will hamper the free motions necessary for bowing, shifting, etc.

In order to counter-balance the weight of the violin, the bow, and the raised arms, the violinist must lean back slightly from the diaphragm; this will restore the body's natural balance point by transferring the weight of the arms and that of the violin into the strong back muscles, thus freeing the shoulders for better coordination and endurance. This posture makes the violin and the arm seem much lighter, making shifting and the holding of the violin much less of a problem.

(Continued on next page)

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Bowing:

There are three main families of bowing: 1. Sustained, legato type, 2. accented, marcato type, 3. lifted, spiccato type.

1. Legato types are used most often. Here, the notes should be smooth and connected, with the bow moving evenly across the strings with a feeling of pull in the arm and hand. The three "changes" change of bow, string, and position—should be executed in keeping with the smooth style. Abrupt, shock-like changes should be avoided. Rather, the changing movements should be curved, smooth, and harmonious. *Anticipation* of the changing movement is important. The beginning note of a piece or an entrance after a rest should be anticipated with a preparatory motion having the same character as the stroke itself. If the anticipating motion is coordinated with the conductor's beat, entrances will improve.

2. In marcato type bowing, the bow receives an initial momentum; then it moves across the string rapidly and comes to a sudden stop. Here belong the various types of martele, staccato, and other accented strokes. The player has a sensation of separated, pushed actions for each note unlike legato playing. The biting attack necessary for these strokes must be prepared by anticipating the bow pressure on the string. Upon starting the tone, the pressure is released, more or less, according to the type of the stroke desired; then the next note is prepared.

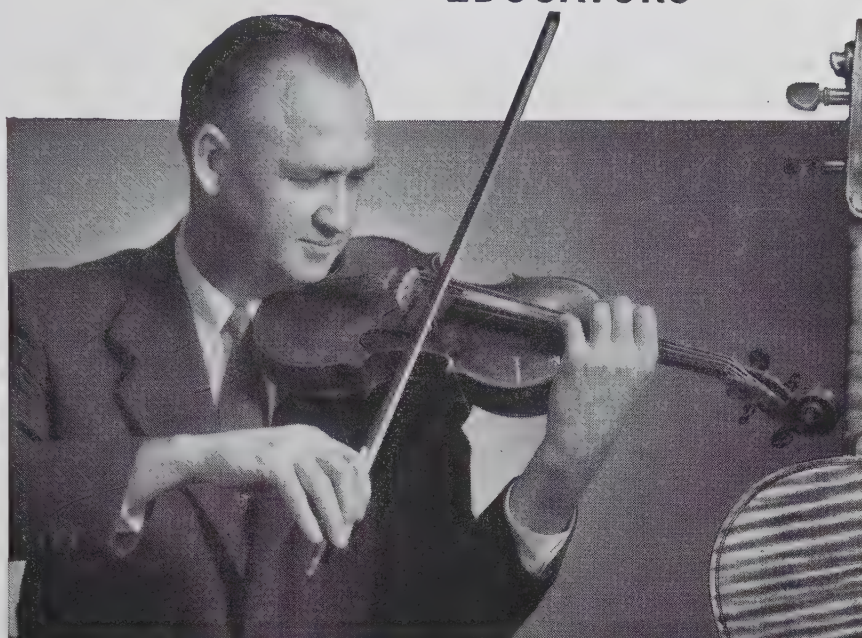
3. In the third family of bowings are the "off-the-string" types, of which there are three kinds: a) The bow is placed on the string, then lifted. These bowings, the *Piqué* and the various lifted spiccato bowings, are necessarily slow. b) The bow is thrown onto the string and bounces back of its own accord. Like bouncing a ball, one just keeps it going without interfering with its natural elasticity and momentum. The thrown bow, slow spiccato, ricochet type bowings belong to this group. c) The third kind is the fast spiccato (Italian) or *sautillé* (French). In this, the bow is moved repetitiously and bounces, owing to its own elasticity at an area between the balance point and the middle of the bow. This stroke must be fast enough to be successful. The bow should not be thrown, and the player should have the sensation of playing a rapid, *detaché* stroke with the path of the bow slanted obliquely toward the floor. The hand should be held loosely, and the shake-like motion of the hand with a relaxed and passive arm produce an effective *sautillé*.

Repetitious bowings:

These are done generally with a similar action as is the *sautillé* described

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above. The bow will not bounce if pressed down or played above the middle. More or less forearm action is necessary according to the speed of the stroke. The *detaché* and tremolo bowings belong to this group, which is related to the legato types when bowings are not too fast.

Shifting:

The violin has four main contacts with the player: It rests on the collar bone; it is held by the chin from above; the neck rests on the thumb; and the fingers contact the string from above. A fifth, slight and occasional contact is at

the base of the first finger from the side, but this is a gentle contact and should never become a grip.

In order to shift easily, the first two supports must be secure and the other three must be loose. The friction between fingers and the strings and between the thumb and the neck must be reduced to a minimum.

Shifts that are employed because of necessity or convenience should be done inaudibly and swiftly. Those that are employed for expressive reasons should be tasteful and appealing, resembling the singer's portamento.

(Continued on page 31)

No Waste Motions!

by IDA ROETTINGER KAPLAN

"Your playing must be effortless!" "Do not work any harder than you have to!" "Do not dissipate your energy!" "Obtain maximum results with a minimum of effort!" These are sayings familiar to the cello student. In *The Technique of Violoncello Playing*, Diran Alexanian mentions the principle of no waste motions explicitly on page 143: "economy of movement (an extremely precious thing in technique)." Maurice Eisenberg, in *Cello Playing of Today*, starts his work with: "... playing with ease and economy of effort." It has also been called: "Doing what comes naturally."

Humans admire the ease with which a squirrel gracefully moves from branch to branch, the elegance with which a cat leaps from the ground to the top of a fence, and with what magnificent sense of balance a chamois smoothly jumps from rock to rock, and are appalled at their own clumsiness and dismayed at how far away from nature they have strayed.

With the development of the brain we have lost many of our natural instincts. And yet, it appears that through the brain we can regain some of them and adapt them to present day living conditions. The housewife uses her head to save steps, the typist uses the touch system to avoid unnecessary motions and achieve great speed and ease in typing. It is the task of today's motion engineer to find "step saving" devices. In *Cheaper by the Dozen* by Frank B. Gilbreth Jr., and Ernestine Gilbreth Carey, one can read among other examples about efficient bricklaying, also of saving steps and thus time during a surgical operation. Physicists have long known that nature always takes the path of least effort. The path of a ray of light passing through air and then water is bent in such a fashion that the total time is as small as possible. This is vividly illustrated (see Karlson, Paul, *Du und die Natur*, Ullstein Verlag, Berlin, 1934, p. 145 ff.) by a man walking to a given destination across two fields which he must cross obliquely; if in one of the fields the going is slow, because the field is ploughed, while in the other the going is fast, he will reach his destination most quickly by following a broken line path which bends where the two fields meet; by properly shortening the path in the ploughed field, while lengthening the path in the other, he will achieve the optimum result. With a little mathematics, a precise formula can be derived. It would be most remarkable for a man to choose the best path by instinct alone; the chances of his guessing correctly are very small indeed. If a cello student could by instinct solve all his technical problems by taking the path of least ef-

fort, he would be what we call a "Wonderkind"; we ordinary players have to use our heads to find the path of least effort and then practice in accordance with it. There is little hope that by a trial and error method we will eventually play with economy of effort; the odds are against us.

Here are some examples of waste motions: failure to hold the bow perpendicular to the string—the force component parallel to the string does no useful work (see also "Basic Gymnastics for Cello Students" in the February 1959 issue of *The Strad*); see-sawing with bow—that is, failing to keep the bow at a fixed level while playing on one string; excessive bow motion in alternations between two neighboring strings—the arm should move at the corresponding doublestop level while the bow is allowed to deviate from each string only far enough to clear it (see Alexanian's book page 74 ff.); similar excessive change of bow level in alternations between three and four strings* (the excessive motion can often be diminished by a mental effort to think of the level required, e.g., in almost all of the first movement of the Locatelli sonata, the A and D string levels suffice); taking the bow off the string needlessly—e.g., during a short rest in the music; using more bow length than necessary to produce a desired sonority, e.g., during a UH détaché passage; excessive shifting caused by unwise choice of fingering; unnecessary lifting of the fingers off the fingerboard; lifting the fingers higher than is necessary for good articulation and squeezing the string after articulation; lifting the elbows higher than is necessary to allow relaxed and graceful arm-motions (this amounts to lifting an extra weight!) swaying, rocking, making faces, grunting and sighing during playing (the effort that goes into these antics should be used to make music); choosing a program of study of too rapidly increasing difficulty (the steepest route to the top of a mountain is usually not the shortest).

Cello playing brings the principle of no waste motions into sharp focus, partly because of the distances the player has to cover. Just think of how many notes a violinist can reach from one position of the hand and how much moving around the cellist has to do in order to reach the same number of notes.

Closely connected with economy of movement is the sense of balance, the feeling for being in a position of equilibrium and going with ease from one position of equilibrium to another. The physiological description of what we call equilibrium appears to be avoidance of extreme or prolonged tension in muscles involved and elimination of tension in those muscles which are not involved. For meditation and ensuing fruitful

Violin Left Hand Technique

(Continued from page 25)

feeling of distance. In each case one has to appraise whether the gain in clarity is worth the loss of security or vice-versa. As far as the "caterpillar" fingerings are concerned, much will depend—as had been pointed out when they were first discussed in a previous chapter—on the speed with which one reach-and-adjustment follows another, whether the hand is given a chance to settle long enough after each pivoting to find its new bearings or not. That the build of the hand and the degree of training in this particular technique of fingering will play a part in evaluating its merits in a given case is a matter of course. Besides, and this is less obvious, it must not be forgotten that a security risk which a player considers well worth taking in the studio, might loom considerably larger on the concert platform. Many a public performer who has experienced the effect of "nerves"—and who has not?—will be inclined to subscribe to a "safety first" rule with regard to many fingerings, as long as he can reconcile it with his artistic conscience. Whenever soloistic performance is involved such considerations must be added to the many others that have to be made in judging the merit of a particular fingering.

(To be continued)

thinking one is advised to sit in a balanced position; the flow of ideas is hindered if the body is in an unhealthy position (see for instance, *Great Systems of Yoga* by Ernest Wood, Philosophical Library, New York, p. 30). In the chapter "Relaxation of Muscles" in his book *The Actor Prepares* Constantin Stanislavski says that tautness of muscles interferes with emotional experience. Therefore the body should as much as possible be relaxed, that is be in a position of equilibrium. Playing the cello with ease may mean playing in such a way that if the motions were interrupted at almost any time the body would find itself well balanced. If the player can achieve this he has, as Maurice Eisenberg writes at the end of his book, "become free."

In *Conversations with Casals* by J. Ma. Corrodor the Catalan custom of making "Castells" is mentioned. Pablo Casals' early training in balance is well indicated in the following lines: "When I was six or seven, my godfather used to stand me on his shoulders and we went for a walk! I had to keep my balance very carefully."

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Fiddlers Facts

(Continued from page 29)

The shifting movement must not be done jerkily as such shifts cause bad accents in the music. Rather, the shifting movement should be anticipated—i.e., the arm and hand is brought into slight motion before the finger actually leaves the first of the two positions bordering the shift. In this preparation the pressure between thumb-neck and finger and fingerboard is released. Upon arriving at the new position, the player again firmly secures the string for an articulate tone.

Tone Production:

This depends mostly on the art of bowing; however, the role of fingers and vibrato is also important. The fingers of the left hand must be articulate; they should secure their notes decisively, not sleepily or else a blurred, mushy tone will result. The fingers must approach and leave the string with a springy, elastic movement and deliver just enough pressure at the point of string contact to get a good tone. When the notes are being played no unnecessary squeezing should prevail on the fingerboard; yet the fingers should be kept down to avoid unnecessary motions.

The bowhair should cross the strings at a right angle for an even, good tone. This is difficult to do as the unexperienced violinist tends to draw the bow in curves surrounding the body. To remedy this fault, the player should try to move the bow in opposing curves similar to that of the bow-stick as it lies on the string with the hairs turned toward the bridge.

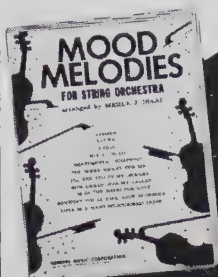
The full width of the hair is used when playing with a full tone. At the frog and in soft playing, less hair is used. The right amount of pressure must be applied to provide the necessary friction for a good tone. The tone must be even from frog to the tip. To achieve this, the bow must be given support at the frog and added weight at the tip to make up for its lightness there.

The point of contact between hair and string must be at an appropriate spot, depending upon the dynamics, tone quality desired, and also upon the string, string length, bow pressure, and bow speed employed. Near the bridge, slow, strong tones; near the fingerboard, fast moving light strokes, soft tones; the middle is the most versatile zone for the playing of all types of strokes except extreme ones, as noted before.

Sensible division of the bow is most important for evenness of the tone. Students usually spend too much bow at the beginning of a stroke, especially at the frog; this is similar to what the unexperienced singer does when he runs out of breath.

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Left Hand Balance:

This means that the fingers should be in a position that allows reaching the four notes assigned to each finger. Sometimes, the first and second fingers are in good position, but in such a way that the fourth finger is entirely out of commission. At times the first finger is permanently cramped. Flexibility of the thumb and the first finger base is essential for the smooth operation of the left hand and fingers.

During shifts, the left hand balance must be kept. The whole hand is delivered into the new position by the

arm, and while doing so, the balanced position of the left hand is kept much the same. Exception to this rule occurs when playing in the high positions; here the wrist must be bent, and the fingers are less curved in their joints.

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A charming short cantilena, somewhat reminiscent of "London-derry Air." Intermediate or advanced with high positions. Recommended.
- BLAIR, Arthur REVERIES OF SPRING Mills—75¢
This is a conventional and simple tune, its chief merit being the fact that it provides good opportunity for the practicing of a medium fast spiccato and double stops. Somewhat similar to the "Caprice Viennois," but less difficult.
- PUBLICATIONS OF THE ASSOCIATED BOARD OF THE ROYAL SCHOOL OF MUSIC, LONDON.
Available from MILLS MUSIC, INC., 1619 Broadway, N.Y.C. 19
- Easy First Position Pieces in Legato Style*
- SWINSTEAD, Felix CRADLE SONG (A 249)—60¢
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MARTINI, G. P. GAVOTTE (A 243)—60¢
REED, W. H. ROUNDELAY 60¢
VANHALL (Lloyd) RONDO IN B \flat (A 232)—60¢
WOOF, Rowsby HORNPIPE (A 233)—60¢

Moderately Difficult—Advanced

- BACH (Woof) AIR ON THE G STRING (A 238)—60¢
DALE, Benjamin J. HOLIDAY TUNE (A 246)—75¢
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JERVIS-READ, H. V. LEGEND 75¢
MOZART (Woof) MINUET AND TRIO 60¢

VIOLIN AND PIANO

Advanced-Difficult

- KREUTZER, RODE and VIOTTI CLASSIC FRENCH VIOLIN CONCERTOS

Attention is called to the solos arranged from the various concerti of Kreutzer, Rode, and Viotti. This material, edited by G. Catherine, is on the recommended list of the Paris Conservatoire, and offers a wealth of good musical material for the "difficult year," those that lie between the Accolay Concerto and the concerti of Mozart, Bach and Bruch. The original concerto movements are reduced to two pages, and are excellent technic builders, very suitable for contest work. The piano part is easy. The solos are published by Leduc, Paris and are available at the address given below without delay; they are highly recommended and inexpensive. Of the some fifty works the following are chosen for their excellence, as well as for the reason that

VIOLIN AND PIANO, Advanced-Difficult—(Continued)

they do not duplicate the well-known concerti of the three French writers, generally available in this country.

- Kreutzer, Concerto No. 1, G Major (Grade 5)
 Kreutzer, Concerto No. 7, A Major (Grade 5)
 Kreutzer, Concerto No. 19, D Minor (Grade 8)
 Viotti, Concerto No. 13, A Minor (Grade 5)
 Viotti, Concerto No. 15, B \flat Major (Grade 6)
 Viotti, Concerto No. 17, D Minor (Grade 5)
 Viotti, Concerto No. 18, E Minor (Grade 6)
 Rode, Concerto No. 1, D Minor (Grade 5)
 Rode, Concerto No. 2, E Major (Grade 6)
 Rode, Concerto No. 4, A Major (Grade 6)
 Rode, Concerto No. 6, B \flat Major (Grade 6)
- Edition Leduc, Paris; available from Kamp Music, Inc., 149 N. Vermilion, Danville, Ill. Price of each solo: for violin and piano: 75¢ plus postage.
- ALBU, Sandu MELODIES POPULAIRES ROUMAINES Ricordi—\$1.00
 Roumanian gypsy tunes in the same general style as Enesco's Roumanian Rhapsodies. Intricate but not very difficult; effective.
- AUBERT, Jaques, J. F. DANDRIEU, and J. B. SENAILLE (Edited by Kurt Hertmann) LEICHTE SONATEN AMP—\$2.25
 These old French sonatas contain many charming and effective movements, suitable for the intermediate student. Mostly in the first position. Optional cello part with the figured bass.
- BARTOK, arr. by Gertler SONATINE BH—\$1.50
 An early Bartók work, originally written for the piano. Similar to the Roumanian Dances, but not so difficult. A good Bartók solo for the advanced student—as a starter.
- BARBERA, Giuseppe CANTO DI TROVATORE SMP—90¢
 Effective piece in the Spanish tradition. Advanced but not too difficult.
- BACH, CONCERTO, A MINOR AND E MAJOR BH
 The two well-known concerti edited by Carl Flesch with piano part by Leo Weiner. A most attractive edition at a low price of 75¢.
- BACH, J. S. CONCERTO IN D MINOR VB—\$2.50
 Transcribed for violin and piano by James de La Fuente. Edited by Paul Sladek. This beautiful concerto (recorded by Szigeti) was possibly written for the violin originally but is better known as the piano concerto in the same key. It is on the large-pattern and requires stamina in performance. The beautiful slow movement is well ornamented and edited.
- BARTOK (Urai) BURLESQUE, Op. 8 C.N.2 AMP-Zer
 A rhythmic dance-tune of two minutes duration. Rather tricky with harmonics, double stops, and pizzicato. Difficult.
- BENNETT, Robert Russel A SONG SONATA Chap—\$2.50
 The various moods are described as "Quiet and Philosophic," "Rather Gayer," "Belligerent," "Slow and Lonely," "Madly Dancing," and "Gracefully Strolling." No rhythmic problems, rather conventional harmonization. Grade 8.
- BURTON, Eldin SONATINA CF—\$2.00
 A contemporary work within the technical reach and musical grasp of better college students. Lively and brief.
- COLOMBI, Giuseppe CIACCONA Ricordi—90¢
 Much shorter than works of the same title by Bach or Vitali, and also much easier. Serious. Not difficult.
- CORELLI-PAUMGARTNER TWELVE SONATAS, Op. 5 AMP-Sch—\$3.00 each
 This edition of the beautiful Corelli sonatas is recommended on basis of containing both the better known skeleton and the ornamented versions in the score. Corelli's original samples of ornamentation are most helpful to the serious student of baroque music. The piano realization of the figured bass is tastefully done by the director of the Salzburg Mozarteum.
 The twelve sonatas are in two volumes, the first volume containing the longer and more difficult works, while the second six are of lighter nature, containing mostly dances, the last being the famous La Follia. Cello (Viola da Gamba) part contains the figured bass, and provides the opportunity to play the sonatas by three players, as it was commonly done in the olden times.
- DITTERSDORF, Carl SONATA G MAJOR Presto(Hof)—\$1.75
 A fine Sonata by the early German composer. Double stops and fast ornamental figures make it rather difficult. Grade 8.
- DONATI, Pino INTERMEZZO E ROMANZE Ricordi—\$1.25
 Two expressive lyrical movements in romantic style, without sharp dissonances. Requires expressive tone, otherwise not difficult.
- DVORAK, Antonin BALLATA BH—60¢
 A beautiful edition of this little-known number, consisting of Lento and Allegro Agitato. Advanced. Grade 6-7.
- ELLSTEIN, Abraham HAFTORAH Mills—75¢
 Elaboration on an old Jewish ritual chant. Difficult grade.
- FARKAS, Ferenc ALLA DANZA UNGHERESE BH—\$1.75
 Effective fast encore type number; advanced.

- FIORILLO, arr. H. Idle CONCERTO CAPRICE No. 28 Mills—75¢
 The well-known caprice with piano acc. Excellent study for rapid slurred string crossing on two strings.
- FIORILLO, F. (Sladek) CAPRICE No. XXVIII VB—\$1.25
 The well-known string crossing caprice (No. 28) well edited and with attractive piano accompaniment. Grade 6-7.
- FIORILLO CAPRICCIO IN RE Ricordi—60¢
 The excellent caprice No. 28 of Fiorillo with piano accompaniment by d'Ambrosio. Grade 6-7. Original text elaborated.
- FLANAGAN, Wm. CHACONE SMP—\$1.25
 A contemporary treatment of the classic dance variations. Serious and dignified. Suitable for advanced students on grade 7 level.
- GARDNER, Samuel WHIMSICAL WHISTLER CF—60¢
 A catchy tune patterned after the composer's "From the Canbrake." Advanced, but not too difficult.
- HAYDN, Joseph CONCERTO, FOR VIOLIN, PIANO AND STRINGS (Cembalo) BH
 The solo violin part is highly ornamental, and lacks sustained cantabile effects. The concerto is quite effective with its continuous passage work, and offers a unique combination; can be performed with solo violin and two pianos.
- HASSE, J. A. SONATA, E MINOR Presto—\$1.75
 A fine example of the writing of the once favorite pre-Haydn composer. Bright sounding and effective. Third position range; for full effect the tempo should be rather fast. Grade 6.
- HERRANDO, Jose (Joaquin Nin) AMP
 L'affectueuse, Menuet, Pastorale, Aria Mistica, L'allegro, La Galante, La Souveraine, La Gaillarde, Mouvement Perpetuel, Scherzetto.
 Herrando, a "master without history," is a contemporary of Bach, but his style is in the Latin tradition, more akin to Boccherini, Tartini, and even anticipates the melodic charm of Paganini. These pieces are violinistic, brilliant and melodic, providing excellent shorter program numbers. The piano part, edited by the noted Spanish composer Joaquin Nin is excellent. The ten pieces are published separately at prices of \$1.05, \$1.10, and \$1.25. Advanced, approximate grade 5-7.
- KAZACSAY, Tiber SERENADE Presto—80¢
 A rather charming piece in light style, higher position and good phrasing needed. Grade 7.
- KODÁLY, Zoltán (arr. by Telmányi) VALSETTE BH—\$1.00
 A dignified encore-type piece, rather difficult with double stops in the higher positions. Grade 8.
- LAMBERT, Cecily SONATA-FANTASY Markert—\$2.00
 An attractive one-movement work for advanced players.
- LAURICELLA, Remo AFRICAN INTERLUDE BH—\$1.00
 Colorful bravura piece with pizzicato and spiccato passages. Effective; 4 minutes duration. Grade 8.
- LLOYD, Norman THREE PIECES AMP—\$2.50
 Declaration, Ballad and Dance are delightful pieces with mild contemporary flavor and suitable for the better intermediate-advanced students. The bright and optimistic character of these pieces designates them as good introduction to the contemporary literature. Grade 6.
- LOCATELLI, Pietro SONATA, G MAJOR AMP-Sim—\$1.50
 This is one of the more difficult but rewarding baroque sonatas that deserve revival.
- MARTINU, Bohuslav IMPROMPTU BH—75¢
 Three short moods, lively, romantic and playful, in the composer's appealing and characteristic style. An excellent rhythm-builder and program piece, highly recommended. Advanced, but not too difficult.
- MILANDRE (1720-1770) MINUETTO Ricordi—60¢
 A graceful piece that utilizes L. H. pizzicato and harmonics for optional effects, along with a few obligatory double stops. Recommended. Advanced grade.
- MUSCARO, Martin NEGRO SPIRITUAL Mills
 A singing piece with double stops, harmonics and rapid passages. Difficult.
- MOZART-CASTELNUOVO-TEDESCO CHERUBINO Mills—\$1.50
 Two arias from the "Marriage of Figaro," freely transcribed by the noted composer. Difficult, appr. grade 8.
- MOZART (Hartmann) EINE KLEINE NACHTMUSIK Presto—\$1.25
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 A new edition of this beautiful well-known piece. Fingerings and a cadenza by Max Rostal, all in good taste and without interference with the original score.
- PAGANINI SIX SONATAS, Op. 2, Op. 3
 These twelve sonatas are amusing and offer considerable opportunity for technical study. Paragon Music Publishers, New York 3. Price of each volume, \$1.50.
- PEPUSCH, J. C. SIX SONATAS AMP-Sch—\$3.25
 German. A contemporary of Bach, Pepusch is best known as the author of the music for the "Beggars' Opera." The six "Sonate da camera" deserve your attention for their musical value, as

VIOLIN AND PIANO, Advanced-Difficult—(Continued)

- well as for their relative ease and range, which seldom exceeds the first position.
- PICHL, Vaclav *SIX FUGUES WITH A PRELUDIO FUGATO* BH—\$1.75
Excellent works for study and performance by the noted 18th century Bohemian composer. Double stopping practically all the time. Difficult contrapuntal writing. Beautiful print.
- PLATTI, Giovanni (Hugo Ruf) *SONATA, A MAJOR Ricordi*—\$1.50
Written for flute, this sonata is light and appealing in style: a fine example of this neglected 18th century composer. Optional cello part. Grade 6-7.
- RAMEAU arr. by Joseph Szigeti *PASSEPIED* CF—75¢
This is a charming little transcription from Castor & Pollux, playable by intermediate students. A good study for flying staccato.
- ROSEN, Theodore *CASCADES* \$1.25
An excellent study for improving left hand facility via rapid slurred 16th passages. Simple harmonic idiom. Kreutzer-Rode level. Carlvi Music Co., 6611 Sunset Blvd., Hollywood 28, Calif.
- SÁS, Andrés *CANTOS DEL PERU* SMP—\$1.25
Four pieces with folkloristic flavor. Light pieces with audience appeal. Advanced, not too difficult.
- SWANSON, Howard *NOCTURNE*
A beautiful cantilena for players with mature tone. Weintraub
- STRAVINSKY, Igor *BALLAD* BH—\$1.50
Arranged by the composer and Jeanne Gautier from the "Fairy's Kiss." Nice mood; mature tone essential, otherwise not difficult.
- SZABO, Ferenc *AIR* BH—75¢
A beautiful, short slow piece in serious style. Also available for viola or cello. Requires maturity of tone.
- TATE, Phyllis arr. *AN IRISH SONG* Oxford—\$1.50
The appealing song is repeated in double stops, then in artificial harmonics offering good training possibilities for these techniques. Advanced. \$1.50.
- THOMPSON, Millard S. *EPITAPH* CF—75¢
A fine cantabile in serious mood. Beneficial for tone.
- VIVALDI (Galamian) *CONCERTO, A MINOR-Op. 3, No. 6 Int.*—\$1.50
A new and excellent edition of the well-known concerto. Minimum of changes from the original text, good fingerings. Violin part edited by Ivan Galamian.
- VIVALDI (Carroll Glenn) *CONCERTO IN DO MINORE (Il Sospetto)*
This concerto in C Minor joins now the available violin concerti by Vivaldi, a work that could well be placed on the regular repertoire along with the perennial A Minor concerto.
- VIVALDI, Antonio *LA PRIMAVERA, L'ESTATE, L'AUTUNNO, L'INVERNO Ricordi*—\$1.25 each
From the "Four Seasons" for string orchestra with solo violin, arranged for violin and piano by Albreto Soresina. This is excellent concert and study material for advanced violin students and players. It is clean and simple violinistic material in the low and middle range of the violin.
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Three excellent concerti well edited by Ephrikian, not generally known works. More difficult than the perennial A Minor concerto and highly rewarding. The first listed is the simplest. Appr. Grade 7-8.
- WEINER, Leo *LAKODALMAS (Wedding Dance)* BH—\$1.25
This is a most charming Hungarian dance with scintillating spiccato bowing. Highly recommended for advanced players.
- WEBBER, Russel *ARIETTA* RW—\$1.00
A sweeping cantilena employing the high positions. Grade 7.
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An effective slow movement from the Violin Concerto. Changing meter, double stops. Mature tone required. Appr. 5 minutes.
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Freely arr. by Alfred Cortot and Alfred Pochon. This is a melodious and very appealing work, delightful for the violinist. The piano part suffers from over-editing, and the slow movement from under-editing (in the violin part) being a mere skeleton that should be freely ornamented.
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A relatively easy concerto in three movements: Toccato, Elegie, and Rondo. Advanced idiom yet technically not too demanding.
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- PAGANINI arr. and edited by Max Rostal *CAPRICE No. 20* BAM-Nov—\$1.25
The familiar D Major Caprice (beginning with the drone) provided with piano accompaniment. Unlike in his other arrangements, Mr. Rostal deviates from the original text considerably without indicating the authentic score.
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- SZABO, F. *TWO SONATAS FOR SOLO VIOLIN* BH—\$1.50
The first sonata is of two movements: Presto and Lento, rubato; The second sonata is of three shorter movements. Reminiscent to the less complex writings of Bartók.
- VERESS, Sándor *CONCERT FOR VIOLIN AND ORCHESTRA (Piano)* AMP-Zer—\$4.50
This is a significant work in three movements: Ariz, Cadenza Orchestrale (without soloist) and Finale. Artist grade, contemporary idiom.
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This is a most effective and colorful sonata in two movements; the first being an extended fantasia, the second a brilliant All'Ungherese, with effective gypsy figurations, all in good taste and in contemporary style by the eminent Hungarian-Swiss composer. Artist grade.
- WILLIAMS, R. Vaughan *SONATA IN A MINOR* Oxford—\$4.65
Fantasia, Scherzo and Tema con variazioni. A fine work that is well worth investigating for artist performance.

VIOLIN-PIANO COLLECTIONS

- LOWELL, Joan and Gertrude REEKS *TUNING UP* Oxford—\$1.75
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- STONE, David *LET'S PLAY THE VIOLIN* BH
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- ARNELL, Richard *VARIATIONS ON AN AMERICAN THEME* Mills—\$1.75
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A most interesting work in three brief movements. Advanced idiom, reasonably difficult. Edition Boté & Bock, Berlin.

VIOLIN—ARTIST LEVEL

VIOLIN-PIANO COLLECTIONS—(Continued)

- PALMER and BEST EIGHT MELODIC VIOLIN PIECES Oxford—\$1.50
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VIOLA

(In Approximate Order of Difficulty)

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Thirteen short pieces by Lully, Purcell, Couperin, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms. All in first position. A welcome book for the 1st and 2nd year violist.
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- BEST, George SHIFTING Varitone—75¢
Unaccompanied. See under Elementary String Ensemble.
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Contains a wealth of fine solos in many styles and from all periods. For second and third year viola students. Viola Solo (Third Position): 75¢; Piano Accompaniment: \$1.50.
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Two nice arias transcribed for viola. Intermediate grade that requires some maturity of tone for effective performance.
- WHISTLER, Harvey S. ESSENTIAL EXERCISES AND ETUDES Rubank—\$1.25
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Op. 20 transcribed for viola by Adam Lesinsky. A welcome addition to the viola study repertoire. These are excellent studies and usually are taken up before the study of Kreutzer etudes, although quite a few of them are more difficult than some of the Kreutzer etudes. Viola alone.
- MICHELINI SCUOLA DELLA VIOLA Ricordi—\$1.00
Studies for intonation, scales, double stopping. A clear-cut book, practical. Grade 3 and up. Without piano.
- DYER, John THREE PIECES FOR VIOLA AND PIANO Mills—75¢ each
Good intermediate-advanced instructional pieces. In Quiet Mood, a flowing legato piece, third position range; In Whimsical Mood, scherzando character, spiccato and fifth position range; In Cheerful Mood, and effective quick piece with small detache-sautille.
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In Approximate Order of Difficulty

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- SCHUBERT-KRANE BERCEUSE
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McKAY, G. F. FROM THE MAINE WOODS SB
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McKAY, George F. EIGHT FAMOUS PIECES FOR YOUNGER STRING ENSEMBLES EV
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PURCELL (Noble) TWO OVERTURES FROM THE ANTHEMS Oxford
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PRESTON, Herbert HIGHER POSITIONS Belwin
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BIONDO, C. A. STARTING THE INSTRUMENTAL STRING PROGRAM
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